

SKY



SAPPHIRE & STEEL



THE SEVENTIES SPECIAL

Join us for a trip to
the 1970's and
explore...

DOCTOR WHO

with Script Editor
Terrance Dicks

CHILDREN OF THE STONES

with producer Patrick
Dromgoole, and also
SKY and KING OF
THE CASTLE

THE TOMORROW PEOPLE

with creator Roger Price

BLAKE'S 7

Sally Knyvette
recalls Jenna

STAR TREK

The Animated
Series and the
lost series



Plus: BATTLESTAR GALACTICA, THE CHANGES, and lots more...



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Front Cover: Jon Pertwee heralds in the Seventies, as well as appearing in his own BBC Video, *The Pertwee Years* Photo © BBC Video



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Editorial

Welcome to the fifth of our quarterly *TV Zone Specials*. This issue we continue our occasional looks at a decade of cult television with the 1970s. The decade is full of those programmes everyone just seems to remember. The type of programme where people start talking about it by asking, 'Wasn't that the one where...?' Maybe now you'll be able to answer their questions!

Jan Vincent-Rudzki

TV Zone Special #5 April 1992. (ISSN: 0960-8230) Editor Jan Vincent-Rudzki, Assistant Editor David Richardson, Production Assistants Nicholas Briggs and Deanne Holding. Contributors: Anthony Brown, Stuart Clark, Mark French, Joanne Hilman, Andrew Martin, Jane Killick, Gary Russell, Graeme Wood. With special thanks to Mark Dickson and André Willey, Publisher Stephen Payne. Editorial Address: TV Zone, Visual Imagination Limited, PO Box 371, London SW14 8JL. Fax: 081 876 9455, Telex: 94082586 VISUAL. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see back cover. Advertising rates on application to the Editorial Address or telephone 081 878 5496 and ask for 'TV Zone adverts'. Distribution: Comag, Tavistock Road, West Drayton, Middlesex UB7 7OE. Tel: 0895 444055. Printed by Thamesmouth.

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1970

As the Seventies kicked off, two inventive detective series were already in full swing. **Department S** featured the antics of the flamboyant Jason King (Peter Wyngarde), investigating unsolved crimes with his colleagues Stewart Sullivan (Joel Fabiani) and Annabelle Hurst (Rosemary Nicholls). Along the way they tracked down murderers, a fake haunting... and the theft of some cans of soup! Meanwhile, **Randall and Hopkirk** (Deceased) continued, with detective Jeff Randall (Mike Pratt) assisted by the ghost of his dead partner Marty Hopkirk (Kenneth Cope).

Doctor Who returned for a seventh season on January 3rd, in colour for the first time and starring Jon Pertwee as the Doctor, now exiled to Earth. He was assisted by scientist Liz Shaw (Caroline John) and the forces of the United Nations Intelligence Task force (UNIT). Over this year's four stories he faced the sinister plastic Autons, the Silurians, alien ambassadors with a deadly touch, and the Earth was threatened with destruction as a drill penetrated its crust.

The Owl Service carried on from December of the previous year, and created a stir for being too adult for a children's series. It concerned a family on holiday in Wales. The daughter, Alison, found some unusual plates, made some paper owls and learned of the legend of Blodeuwedd. And there was a mystery concerning a motorcyclist and a man with a spear...

February 9th saw the start of a superb new adult drama series, created by Kit Pedler and Gerry Davis — the men behind the Cybermen. In the first season of **Doomwatch**, Dr Spencer Quist and his team confronted dangers to modern society, such as a plastic eating virus, killer rats and pollution. And Toby Wren attempted to defuse a bomb...

Also in February ITV introduced the world to **Catweazel**, a series concerning



Doctor Who A new companion (Caroline John) and new Doctor (Jon Pertwee) in *Spearhead from Space* Photo © BBC Video

an Eleventh Century wizard played by Geoffrey Bayldon. Created by Richard Carpenter (who would later devise HTV's **Robin of Sherwood**), the series concerned Catweazel's exploits in the Twentieth Century, with his friend — a young boy named Carrot.

The BBC resumed their showing of **Star Trek** in April, in no particular order. The run commenced with *Court Martial*, paused for a month in September and then resumed with *The Ultimate Computer*.

"Tarot guards wherever he can..." So went the title song of **Ace of Wands**, the first thirteen episodes of which made their debut on ITV starting in July. Michael Mackenzie played super magician Tarot who, assisted by Sam (Tony Selby) and Lulli (Judy Loe), fought off such villains as Madame Midnight, Señor Zandor and Tun-Ju. Writers for this first season included William Emms (who wrote the

William Hartnell **Doctor Who** story *Galaxy 4*) and Don Houghton (who wrote this year's **Who** epic *Inferno*).

Past the summer wilderness, and September brought Gerry and Sylvia Anderson's first live-action Science Fiction Series — **UFO**. The show continued their tradition of high production values and excellent model work, and starred Ed Bishop as Ed Straker, head of SHADO (Supreme Headquarters Alien Defence Organization) — an outfit established to fight off attacks by aliens from a dying world. Despite the strong cast, which also included George Sewell and Wanda Ventham, the real star was the hardware, and unsurprisingly toys of the SHADO mobiles and interceptors were in demand at Christmas...

September 28th brought another new series, which remains fondly remembered by those fortunate to see it at the time. **Timeslip** was the story of Liz Skinner and Simon Randall, two children who discovered a Time Barrier that enabled them to travel into their own past and future. The four separate stories were each brilliantly written, and concerned adult themes (cloning, the destruction of the Earth's climate) and featured top class actors such as Dennis Quilley and John Barron. And a whole generation of children suffered sleepless nights after witnessing the death of Edith Joynton.

A month later Ian Hendry starred in the short-lived **The Adventures of Don Quick**. A mere six episodes long, it was a futuristic Don Quixote, with the lead character interfering with alien cultures.

Finally, a second series of **Doomwatch** began on December 14th, with Spencer Quist trying to come to terms with Toby Wren's death. There were also some very strange genetic experiments going on...

Rat trouble for Toby Wren (Robert Powell) in *Doomwatch* Photo © BBC Video



1971

roduced the Doctor's arch-enemy the Master, played by Roger Delgado, who would go on to feature in all five of this year's adventures. Other opponents included the Axons, a mind parasite, the Dæmons, and there was a re-match with the Autons. Unfortunately, the plastic dafodils and aliens disguised as policemen were none too popular with some viewers...

Also returning in January was **Catweazle**, now befriended by the aristocracy in the form of a young boy called Cedric. Despite the excellent cast and Richard Carpenter's own stylish scripts, these thirteen episodes would be the last.

After a break of two years, **Out of the Unknown** returned to BBC2 for a fourth season in April. With scripts from such luminaries as Nigel Kneale, Brian Hayles and John Wiles, the series was by now avoiding Science Fiction-based plots altogether, and favouring stories of the paranormal.

June 6th saw the start of a one-off series called **Jamie**, which concerned the antics of a young boy (played by Garry Miller) who travelled through Time on a magic carpet he obtained from a junk shop. The marvellous Aubrey Morris also featured as the mysterious Mr Zed.

July brought **The Guardians**, a serious drama which looked at a possible future Britain. After a period of economic chaos, a new government assumed power, enforcing law with their 'Guardians'. Told over thirteen weeks, it starred John Collin, Cyril Luckham and Edward Petherbridge.

Also in July, **Ace of Wands** was back for a second series. The first tale, *Seven Serpents*, *Sulphur and Salt* saw Russell Hunter guesting as the villainous Mr Stabs, a magician who challenged Tarot and his friends. Other problems this year included some travelling entertainers creating chaos at schools, the theft of a lethal gas and a rather bizarre chess match... A point to note is the appearance



Catweazle returned for a last visit to the Twentieth Century

At the start of the year, **Doomwatch**, **Timeslip** and **Star Trek** were all still in full flow. While Quist and Ridge continued to confront the horrors of pollution, and questioned the ethics of an electronic doctor, Liz and Simon themselves faced the horrific side-effects of scientific progress in 1990 and 1965.

The eighth season of **Doctor Who** commenced on January 2nd, and Liz Shaw had returned to Cambridge, making way for the bungling but charming Jo Grant (the one with the hideous plastic boots, hot pants and fur jackets). This season also in-

of Roy Holder in the story *Joker*; he would later join the show as a regular in the third season, playing Chas.

Jason King returned in September, this time working alone in his own series. Also appearing this month were **The Persuaders**, namely American tycoon Daniel Wilde (Tony Curtis) and English aristocrat Lord Brett (Roger Moore), who solved various crimes over twenty-four episodes.

Finally, the year was rounded off with a special compilation version of **Doctor Who's The Dæmons** on December 28th.

Ace of Wands conjured up more entertainment Photo © Thames TV



1972

A *Radio Times* cover heralded the start of the ninth season of **Doctor Who**, and the return of the Daleks for the first time in five years. Also making a reappearance were the Ice Warriors (now the good guys), the Master, and the Silurians (now in the form of the amphibious Sea Devils).

Land of the Giants was also back in January on Thames Television, two years after London Weekend Television finished airing the first season. This time our minuscule heroes became pieces in a chess game, met people from the Future and became temporarily invisible.

'Will Ridge Destroy the World?' That was the question posed by the *Radio Times* in June, as **Doomwatch** began its third and final run, and Ridge threatened Humanity with obliteration using phials of anthrax. **Doomwatch** survived the disgrace, and went on to face the threat of a London flood and a plutonium theft. However, the final episode, *Sex and Violence*, was pulled by BBC bosses before broadcast and remains unshown to this day. It concerned an anti-pornography campaign, which was being manipulated for political ends.

Also back for a third and final fling was **Ace of Wands**, but this time the series was twenty episodes long. Highlights included a battle with Mama Doc, who transformed humans into dolls, some deadly old ladies, and interfering aliens who adapted everyday household appliances into killing machines.

In September, Gerry Anderson launched **The Protectors**, a live-action series starring Robert Vaughan as Harry Rule, working with the Contessa Di Contini (Nyree Dawn Porter) and Paul Buchet (Tony Anholt). The trio investigated kidnappings, neo-Nazis and missing scientists.

October 2nd witnessed the broadcast of **Never Come Night**, the intended pilot of a series called **The Incredible Robert Baldrick**. Written by Dalek creator Terry



More trouble for Barry (Sefan Arnglim) and Fitzhugh (Kurt Hasner) in **Land of the Giants**

Nation, it starred Robert Hardy as the eccentric hero, who was up against supernatural forces. It's fondly remembered, but sadly a series was never commissioned.

Another one-off drama which had stood the test of time was broadcast by BBC2 on Christmas Day. Nigel Kneale's **The Stone Tape** was a tale of a haunted house, but a twist was that the apparitions were simply recordings held within the stonework. And when Jill Greeley (Jane

Asher) met a nasty fate, she ended up being 'recorded' and repeatedly 'played back'...

Finally, the tenth season of **Doctor Who** commenced on December 30th, three days after the showing of a compilation version of *The Sea Devils*. Again heralded by a *Radio Times* cover, the series was ten years old, and to celebrate this fact the first three Doctors were brought together, as the Time Lords faced extinction from a black hole.

Chas (Roy Holder) joined Tarot for the third and final season of **Ace of Wands**



1973

A fairly quiet year for Science Fiction and Fantasy on television, with only two old series returning and the introduction of two others.

Doctor Who trucked on, as the Doctor's exile to Earth was rescinded, and he and Jo took off in the TARDIS to explore new worlds. Their first stop was the interior of a Miniscope, where they faced the omnivorous Drashigs. Next up was a visit to Earth in the Future, where the Master was attempting to start a war between humans and the Draconians, then the Daleks were back in the fold... The season concluded with those memorable giant maggots (and that instantly forgettable giant fly), and Katy Manning elected to leave the show in a tear-jerking finale. Sadly, Roger Delgado would never appear again — he was killed in a car accident in Turkey.

In April, **The Tomorrow People** jaunted into a Monday teatime slot on ITV, and captured the imagination of millions of children. In this first season John



The Tomorrow People jaunted onto our screens Photo © Thames TV

(Nicholas Young) and Stephen (Peter Vaughan-Clarke) were accompanied by the dubious talents of Carol (Sammie Winnill) and Kenny (Stephen Salmon). There were two battles with the shape-changing robot Jedikiah, but the best story was saved until last. In *The Vanishing Earth* the Tomorrow People investigated volcanic eruptions, earthquakes and the disappearance of a friend. Behind it all was the mysterious Spidron, an alien who was spinning his web beneath a funfair in Clacton.

Rod Serling's Night Gallery made its first tentative appearance on some ITV regions. Usually relegated to a late-night slot, the anthology series dealt mainly with the Supernatural and took the form of Serling introducing a 'picture with a story' from a bizarre picture gallery. Two episodes of this 'Twilight Zone for the 70s' were nominated for Emmys, one of which concerned a dying old man (played by Edward G Robinson) waiting for the Messiah to appear. Needless to say, someone appears, in a very mysterious fashion!

As well as a second series of **The Protectors**, September brought **Serious Drama** in the shape of **Moonbase 3**, the short-lived Sunday night series from Barry Letts and Terrance Dicks (who, at the time, were still heavily involved with **Doctor Who**). No Fantasy tales or monsters here; all six stories were rooted in fact, and as a result simply failed to appeal to the intended audience. The best episode was the last: *View of a Dead Planet* had David Calder (Donald Houston) and his team facing up to the apparent destruction of the Earth.

Once more, **Doctor Who** avoided a New Year launch, and commenced its new season on December 15th. Elisabeth Sladen made her debut as Sarah Jane Smith, probably the most popular companion ever. *The Time Warrior* also introduced the Sontarans, in the form of Linx, a Space commander stranded in medieval England. A compilation of *The Green Death* was shown on December 27th.

Celebrating ten years of **Doctor Who**, the second Doctor (Patrick Troughton) joins the regular cast — the Brigadier and Jo Grant — in **The Three Doctors**



DOOMWATCH

SIMON OATES

TWENTY-TWO years ago a new word was added to the English language — *Doomwatch*. Born out of Cyberman creator Kit Pedler's desire to dramatize the dangers facing our planet, the series shot to the top of the ratings, and made its cast some of the most popular figures on television. With four episodes now available on BBC Video, *TV Zone* caught up with actor Simon Oates, who played scientist John Ridge.

Career Start

"I did the conventional thing. I started in rep and did four years solidly, came back to London and, concisely, I got into the West End and then television. I was lucky; I got into leading roles quite quickly. I did *The Vortex* with Ann Todd, then *The Mask of Janus* for the BBC, which went on to become *The Spies*. They were continuous series, they just changed the name, in which I played the Head of Intelligence, a very square character in a suit, and Dinsdale Landen was the footman, going out and doing the legwork."

The producer of *The Mask of Janus*, which began in September 1965 and ran for twenty-six episodes, was the late Terence Dudley, who remembered Simon when he needed someone to play a rather different spy in a new series called *Doomwatch*.

"Ridge, the character in *Doomwatch*, was basically me. I was in the Intelligence Corps, you see, and a lot of the lines were

mine too. Terence Dudley gave you a fair amount of leeway in the way scenes were played, and of course Robert Powell and I got on terribly well. We didn't quite ad-lib because the cameras were on us, but the lines were loose and they knew Bob and I were going to get there, hit the marks and say most of the lines, so they were ready to pick up things which went on.

"Ridge was an interesting character because he was sardonic, he was arrogant, he had a sense of humour, but he was possibly too aware. He let things get to him too much, but I think that was me coming through."

No Acting Required

"One could almost say there was no acting required, which is stupid, because they were such wonderful parts to play, with wonderful bits like the end of *Tomorrow the Rat*. I refused to rehearse that scene where I come in and find the body because I wanted it to be completely real. I'd never gone into that room before, I didn't know where the body was going to be, I didn't know what I was going to see."

That episode is one of four available on BBC Video, and having now seen them again, Simon is impressed. "I hadn't thought of them for some time, but I'm amazed the BBC haven't repeated them. The stories are so interesting and tightly written." Watching the series through again, Simon was struck by one point: "In *Tomorrow the Rat* I was surprised to see, when (Toby Wren) is sitting on the stairs



Simon Oates as Ridge, dashing hero of *Doomwatch*

waiting, he lights a cigarette. That wouldn't happen today. People lost their bottle in television, and it's easier to say, 'No, people don't smoke' rather than, 'Some people do smoke'. I smoke, that's life, for good or for ill."

Halfway through recording the first season, the opening episode was transmitted, to an astonishing response. "It was a shock to the system. I'd done *The Spies* and been recognized, but we started to record these and had some in the can before they went out, and there was suddenly a massive reaction. It all hit the papers and, because of the character I was playing, the ladies man, if I had coffee with someone I was having an affair with them. I got fed up with that, being a universal product."

Killing Toby Wren

The success of the series made it clear very quickly that there would be a second season, but while Simon Oates had signed for two years from the start, Robert Powell had only ever intended to do one year. Kit Pedler and Gerry Davis decided to write out Toby Wren with shocking finality. "Nobody could believe that they would actually kill off one of the leads of a series. The impact of that was enormous, it was like seeing Patrick MacNee get shot, and I got letters about it. I sometimes wonder at the intelligence of people who watch television, because they'd ask me (Simon Oates, not John Ridge) 'Why didn't you save him. You shouldn't have let him be

there on his own'. Personally I was extremely distressed that Robert, as a friend, wasn't going to be around, to have laughs with in rehearsal, to get drunk with and play snooker. We got on terribly well and after that, although I didn't lose interest in the series, I did feel it had lost an enormous dynamic. His character's diffidence and rather scholarly attitude, not quite approving of my character, gave a lovely edge to the series. I felt as if somebody had taken a crutch away."

The second season opened with *You Killed Toby Wren* (also available on video) which dealt with the aftermath of Toby's death. "I was able to use my feelings about Robert leaving in that. I could entirely visualize how I would have felt had he been blown up, and it wasn't difficult for me — though I loved John Paul dearly — to direct that at Quist as a character. I think I threw a chair at him at one point, and that certainly wasn't in the script."

Downhill Slide

Unfortunately the scientific idea behind that episode wasn't as well conceived as it might have been, and this became a

common failing in the remainder of the second series, eventually leading to Pedler and Davis's departure from the series.

"You've put your finger on one of the reasons why I left the series. I remember some stories were brought before us, I don't remember which, but they really had little to do with the conception of who we were. They didn't gel with what we were supposed to be doing as a *Doomwatch* team. They started to scratch around for ideas a bit. You had to have Kit Pedler — he was an essential for the series. His mind was incisive, he knew what he wanted and he wrote what he wanted.

"I'm not saying that Dennis Spooner is a run-of-the-mill writer because he's not, but you can't just say to a writer, 'There's this government organization, these are the parameters of what they do, write me an episode'. You've got to have seen it, you have to know what these people are like. They weren't writing for us, they were writing for characters called John Ridge, called Quist... You were in the awful dichotomy of trying to fit what you knew you were into what you were given. In the first season there may have been some stories which weren't as good as

others, but the characters were strong. It was when you had to fight a change in your character to make the story work... I couldn't compromise, and that is why I left."

The Film

Shortly afterwards the film version of *Doomwatch* was made. Until recently this was the only example of the series which could be seen outside of conventions, but it is hardly typical *Doomwatch*, with the television cast sidelined or omitted in favour of Ian Bannen's Doctor Shaw. Simon Oates' opinion of it is blunt: "I was ashamed I ever did it. I really should have said no, but they offered me so much money."

Simon was persuaded, however, to return to *Doomwatch* for four episodes of the final season. Driven mad with frustration, Ridge threatens to destroy London with phials of Anthrax unless the government starts to take the ecology issue seriously. "They were finding a way to make a decent exit for the character, so I had to be fighting the establishment even more than I was before."

After leaving the series Simon almost

Dr John Ridge (Simon Oates) proving he's a 'ladies' man' with Dr Judith Lennox (Shirley Dixon)



found himself playing another spy, in the form of James Bond. "I was more than a possible for the part. I was told that I was going to do it, but then Sean Connery came back and said he'd do it if they gave him the fee to the Highlands and Islands, and when it came up again I was doing something else. I don't regret it that much — I'm very happy with the way my life has gone." Instead he was asked to play John Steed in the ill-fated stage version of **The Avengers**, alongside Kate O'Mara, Sue Lloyd and **Doomwatch** co-star Wendy Hall.

Playing John Steed

"I didn't go up for that. They asked me to do it, and I asked them about Patrick MacNee. I phoned Patrick in America and said, 'They want me to do **The Avengers** on stage, why aren't you doing it'. He said that he wasn't really in shape at that time, but was happy for me to do it. After that I agreed; I wasn't prepared to do it until I had heard from him personally, because if they were going to do that without asking him, they could have found another person to do it. It wasn't a bad show, but it was accident prone — the number of times I had to push that bloody Bentley off the stage, ad-libbing as I went, and then the helicopters didn't come down... I really ad-libbed my way through the first night, there were so many things that went wrong I was amazed we ever finished it, but the audience were with us — I think they understood we were fighting a rear-guard battle all the way. I was so grateful for having been a stand-up comic before then because you needed to be, but it was great fun."

Simon was approached as the obvious person to play the stage Steed before even a director had been appointed, and was in fact given a veto over the eventual choice. "I wanted Peter Hammond to direct it. I'd done **The Three Musketeers** with him (and with Jeremy Brett and Brian Blessed) and we got on like a house on fire, and as he'd directed **The Avengers** on television I wanted him to do the stage play, but he was busy doing something else." Instead Leslie Phillips was chosen, though he proved a little difficult to work with. "Being an actor, he wanted to play all the parts himself."

As the only 'other' Steed so far, Simon suspects that it's still too early to revive the series without Patrick MacNee, but if a revival were made... "Of course, if they did it now, Pierce Brosnan would be the ideal choice. I did a **Remington Steele** which was never shown over here, and there was a possibility that I might have been his father. He was very funny."



Dr Ridge at odds with Dr Spencer Quist again in the **Doomwatch** episode *By the Pricking of my Thumbs*

Nowadays Simon Oates' work in dinner theatre in the United States has left him comfortably off, and he can afford to let work come to him, though he sometimes worries that his attitude puts producers off. "I don't go, 'Oh gosh, it's a wonderful part'. I say, 'Tell me about it' and as I don't gush I think they think I'm going to

be difficult, and difficult I've never been." In recent times he has appeared in an episode of **Bergerac** and the BBC play **Gas and Candles**, but one rôle in particular would interest him — playing John Ridge in any **Doomwatch** revival.

"You try and stop me!"

Anthony Brown

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FULL DETAILS ON PAGE 44

SURVIVORS

The Fourth Horseman

A retrospective on the first episode of Terry Nation's thought-provoking drama series, originally broadcast on BBC1 on 16th February 1975.

A sealed laboratory. A masked oriental man in a white laboratory coat holds up a flask of white liquid for close inspection. His hand slips. In slow motion we see the flask fall to the floor and shatter.

An airport. The man boards a plane to Moscow. On arrival at Moscow he collapses. Planes depart from Moscow airport. We see a montage of passport stamps: Berlin, Singapore, New York, Montreal, Rome, Madrid... and London.

The Plot

A tennis court in the grounds of a modest country house. Abby Grant's game is aborted when her domestic help Mrs Transon calls out that her son Peter is on the telephone. Peter is at a boarding school, which is now in a state of siege to

avoid the infectious influenza virus which has spread everywhere. Mrs Transon is concerned about her sister in London, who she cannot raise on the 'phone. Abby agrees Mrs Transon must go there, and gives her a lift to the railway station. Mrs Transon catches her train, but the guard informs Abby that services are seriously disrupted. She stays in the car, waiting several hours until her husband David arrives from the City.

A bed-sitter in London. Jenny Richards is tending to her friend Patricia, who is very ill with the virus. Concerned, Jenny heads off through the London streets, jammed with traffic, to seek help from Patricia's boyfriend Andrew, who is a doctor. She finds him at a desperately busy hospital, where she is told the terrible truth: the virus is not a 'flu' bug. People are dying, and the doctors are being infected along with their patients. Andrew returns with Jenny but Patricia is dead. He advises Jenny to get out of London - she shows no signs of having the disease and could be immune. The mortality rate in the capitol is so high that soon there will not



Jenny Richards (Lucy Fleming)

be enough people left to bury the dead. To Andrew's knowledge only one person so far has survived. The virus is a mutation, spreading too quickly to be identified. Andrew himself is infected, and knows his time is short.

Abby wakes in the middle of the night, sweating and feverish. David calls out Doctor Gordon, who can offer little help. His patients are all dying - his own wife died during the afternoon.

A terrified Jenny makes her way on foot across a dark, lawless London. Dodging the gangs she finds an unlocked car and falls asleep inside.

Abby sleeps alone in her feverish state for days. She wakes, pale and weak, to find her husband dead on the sofa.

Jenny meanwhile is trudging through open country when she meets a startled Welshman, Tom Price, for the first time. Price refuses to go near her, terrified that he might contract the sickness. He intends to hide out, believing that the Americans will come up with a cure.

Abby goes to the village, but finds no joy. Everyone is dead. The local church appears to have been the last refuge for many, corpses slumped across the pews. In desperation Abby cries out a plea not to

Lucy Fleming (Jenny Richards) and Abby Grant (Carolyn Seymour)





Above: Early days of anguish for Abby Grant

Below: Abby Grant with Greg Preston (Ian McCulloch), destined to play an important rôle with the future of the Survivors



be the only person left alive.

Abby drives off in her car to seek out Peter, unwittingly driving straight past Jenny. Abby arrives at the school and finds the corpses of young boys in the dormitory. Peter's bed is empty. As dusk falls she sees a lamp flickering in the laboratory window and discovers Doctor Bronson, a deaf tutor reliant on his battery-powered hearing aid. Bronson reveals that Peter and some of the boys left the school as the disease took hold. They packed camping equipment and hoped to isolate themselves in the country.

Jenny finds a young man, Kevin Lloyd, huddled over a camp fire and obviously suffering from the sickness. In her exhaustion she decides to stay with him. By morning he is dead. Jenny finds his bag is full of bank notes, now useless.

Bronson, a radio ham, has gleaned the worldwide picture, which is bleak. Those

who have survived are the biological freaks, yet they have the hardest task of all. The stockpile of food, fuel and clothes will eventually run out, and then they must learn all over again. As an example, he proves that Abby is incapable of even making a candle. Abby decides to continue her search for Peter, leaving Bronson to contemplate his own future as a deaf survivor.

On returning to the house, Abby showers and cuts her hair very short. She douses the rooms with petrol, then from a distance watches her home burn. She returns to the car, and drives off to an uncertain future.

Credits

Abby Grant..... Carolyn Seymour
Jenny Richards..... Lucy Fleming
Tom Price..... Talfryn Thomas
David Grant..... Peter Bowles
Doctor Bronson..... Peter Copley
Andrew Tyler..... Christopher Reich
Mrs Tronson..... Margaret Anderson
Doctor Gordon..... Callum Mill
Mr Pollard..... Blake Butler
Patricia..... Elizabeth Sinclair
Kevin Lloyd..... Giles Melville
First Youth..... Len Jones

Film Cameraman..... Nat Crosby
Film Sound..... Simon Wilson
Film Editor..... Chris Wimbale
Costume Designer
..... June Wilson (Hudson)
Costume Assistant..... Ros Ebbutt
Make-up Designer..... Lisa Rothwell
Studio Sound..... Alan Fogg
Crew..... 13
Title Music..... Anthony Isaac
Series Created by..... Terry Nation
Designers
..... Austin Ruddy/Valerie Warrender
Producer..... Terence Dudley
Director..... Pennant Roberts

Background

"It is only since I started work on this new series that I have realised my writing has previously been dominated by the business of survival: the people in those other series survived because of their extreme cleverness, wit or ability."

Terry Nation, the man who had created the Daleks and would later invent Blake's Seven spoke to the *Radio Times* in 1975 about his writing as *Survivors* was launched.

The Fourth Horseman had been recorded on film and also in studio 6 at Television Centre on 18th and 19th February. The later episodes of this first



Tom Price (Talfryn Thomas), a thorn in the flesh of the *Survivors*

season would abandon the mixture of studio and film work and record entirely on location with Outside broadcast cameras.

Unusually, the title sequence was scripted by the writer, who clearly wanted to provide some background information on the mysterious plague. Some differences exist between Nation's script and the final version; the hand which drops the test tube was originally to have been mechanical, part of an automated laboratory apparatus. The virus was to have been represented by small red dots, seen spreading over the images of people at the airport, and then over a map of the world. The shot of the scientist, Chinese, collapsing at the airport was supposed to turn negative. Despite these minor details, the finished sequence is more or less how Nation envisaged it, and complemented by Anthony Isaac's superb theme it remains fifty seconds of the most memorable and haunting images television has produced.

Although never referred to in detail on screen, Terry Nation provided precise backgrounds for each of his major characters. Abby Grant is in her thirties and has led a privileged lifestyle. She has worked as a clothes designer and for an interior design business. Jenny Richards is a typist working in temporary jobs - a friendly and bright girl, who is also vulnerable. Tom Price is also introduced in this episode - a labourer with a rather selfish streak. Greg Preston, the other major regular, is not introduced until the second episode, *Genesis*.

Terry Nation builds up the drama in *The Fourth Horseman* excellently. From

vague rumours of a 'flu' bug, to faults on the telephone lines and railways, to traffic jams and rumours of emergency measures in New York and deaths in Paris and Rome, he delivers the blow that the human race is being decimated by the disease. The episode is a thought-provoking drama as realistic as *Threads*, the BBC's film of nuclear warfare made some years later. Whereas *Threads* had only a couple of hours to tell its story, *Survivors* had thirty-eight episodes spread over three years.

Possibly the strongest scene in episode one is Abby's lonely search through the deserted village. Her passionate plea to God begging not to be the only person left alive is complemented by the camera

Jenny starts to cope with life after the fall of Civilisation



tracking far away from the ground, looking down on Carolyn Seymour until she is just a tiny figure dwarfed by the church. Likewise, as a taste of the solitude to come, the episode opens on Abby playing tennis alone, with a mechanical device serving tennis balls at her.

Nation wrote *Survivors* intending to convey a very potent message about modern society. "I am very concerned about our increasing reliance on technology. I was trying to say 'Here I am, a man of the generation that landed men on the Moon, and I don't even know how to make an axe-head. There's nothing in my house that is the exclusive product of one man. I mean, a matchstick is a *huge* piece of technology."

Without labouring the point, Nation delivers his message, while providing a captivating drama which few would easily forget.

Richard Houldsworth

DON'T MISS

STARBURST

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1974

With Linx vaporized, **Doctor Who** carried on with dinosaurs Time travelling to modern day London, the Daleks resorting to projectile weaponry on the energy-draining planet Exxilon, and the Ice Warriors back to their evil ways on Peladon. Meanwhile, Jon Pertwee had decided to relinquish the title rôle, and unknown actor Tom Baker was named as his replacement. In the epic finale, the third Doctor took on the giant spiders of Metebelis Three and their leader, the Great One. He won the day but lost his 'life', as the cells of his body were irreparably damaged by radiation poisoning...

The Tomorrow People were back in February, and there were heavy sighs of relief from viewers as Carol and Kenny had disappeared off to the Galactic Trig. The classic opening story, *The Blue and the Green*, introduced Elizabeth



Elizabeth joins Tomorrow People John and Steven Photo © Thames TV

(Elizabeth Adare), a teacher at Stephen's school who 'broke out' while John and Stephen investigated inexplicable acts of violence and a strange painting. Other adventures saw the trio travelling back in Time to ancient Rome, and facing the

modern-day threat of the warmongering Doomsday Men.

Star Trek may have been dead, but the animated adventures lived on, and the first sixteen made their debut on BBC1 from August 31st. Starring most of the original cast, and utilizing writers such as David Gerrold and D C Fontana, the series told some good stories, and even featured the return of the Tribbles, Harry Mudd and Sarek.

"We can rebuild him. We have the technology... the world's first bionic man!" Steve Austin (Lee Majors) crashed onto ITV in September, but from his remains Oscar Goldman (Richard Anderson) believed they could create a super-being. With bionic limbs and a bionic eye, Austin became a government agent who could see further and run faster than any other human.

A jolly Christmas present for Trekkers began on December 23rd, with the BBC's 'Holiday **Star Trek**'. Most mornings up until January 3rd showcased a classic **Trek** episode, culled from the first and second seasons.

Hot on the heels of a Christmas compilation repeat of *Planet of the Spiders*, Tom Baker materialized as the fourth Doctor on December 28th, along with a long scarf and some jelly babies. The era of the longest-serving Time Lord had begun...

A Christmas bonus as the Enterprise boldly re-visits strange new worlds



1975

The Giant Robot was destroyed by a metal virus, and the Doctor, Sarah Jane and new companion Harry Sullivan (the late Ian Marter) took off to *The Ark in Space* for what was to be one of the most popular *Doctor Who* stories ever. The remainder of the season was linked by a theme, as the three journeyed by transmat and then Time Ring to Earth, Skaro and back to Nerva Beacon. However, the season totalled a mere twenty episodes as the last story, *Terror of the Zygons*, was held over due to production pressures.

The first instalment of *The Changes* hit the screens on January 6th; the series was told in ten parts and based upon the books by Peter Dickinson. Like *Timeslip* and *The Owl Service* before it, the show was surprisingly adult for children's television, and concerned the rejection of all technological devices by modern day society. Televisions, record players, washing machines were all smashed to pieces — and a girl called Nicky found the

Doctor Who Tom Baker started his long-running rôle as the Doctor



The Survivors Charles (Denys Lill) and Jenny (Lucy Fleming) in an everyday tale of post-catastrophe people

answer to the mystery in a cavern.

In February *The Tomorrow People* were back for a third year, with a new recruit — the awful Tyso (Dean Lawrence). The quality of the stories varied drastically; *Secret Weapon* was superb, and concerned attempts by the military to abuse the children's powers. *Worlds Away* took the TPs to the planet Peerie to fight the Khultan, while *A Man for Emily* was high-camp rubbish featuring Peter (later to be Doctor Who#5) Davison and Sandra (later to be *Hitch Hikers Guide's* Trillian) Dickinson. The series ended with *Revenge of Jedikiah*; an uninspiring romp, but the last scene, of a darkened lab after the TPs have deserted to the Galactic Trig, was quite poignant...

Terry Nation's wonderful *Survivors* began in April, although another writer claimed the idea was pinched from him. The Earth had been all but wiped out by a man-made plague, and the survivors attempted to rebuild civilization. The first year focused on Abby Grant (Carolyn Seymour) searching for her son Peter, while behind the scenes reportedly the actress and producer Terence Dudley were not seeing eye-to-eye. The best episodes were *The Fourth Horseman* (see Fantasy Flashback earlier in this special) and *Law and Order* (in which Abby and the community decided how to punish a murderer).

Doctor Who was back again on August 30th — two seasons in one year! — with the delayed battle with the Zygons. Harry remained behind on Earth, and the Doctor and Sarah Jane then journeyed to the end of the known Universe, faced the dreaded

Sutekh and his robot mummies, and the Kraals plotted an invasion of Earth using android replicas.

The BBC showed the American version of *The Invisible Man* starting in September, starring David McCallum as Daniel Weston, a scientist who discovered the secret of invisibility. Over thirteen episodes he used his powers during various assignments for the government.

September also saw the launch of Thames TV's series *Shadows*. Each episode was a twenty-five minute playlet dealing with the unknown. Notable episodes this season include *The Waiting Room* with Jenny Agutter, who played a young girl spending the night in Buberly Halt's waiting room after missing the last train. Another notable episode, *Dutch Schlitz's Shoes*, featured Russel Hunter, who had so brilliantly played the arch-villain Mr Stabs in *Ace of Wands*.

Next up, ITV commenced the fourteen-part American series *Planet of the Apes*, based upon the hugely successful films. It found astronauts Alan Virdon and Pete Burke landing on the Future Earth, now ruled by the apes, and their attempts to avoid being captured and killed. They were helped by a chimpanzee sympathetic to their cause, Galen — played by Roddy McDowell.

In December the BBC again served up large portions of 'Holiday *Star Trek*' each morning over the Christmas period, with episodes as diverse as *Operation: Annihilate* and *The Day of the Dove*. **Doctor Who's** *Genesis of the Daleks* also received a festive repeat — unfortunately as a carved-up compilation...

TERRANCE DICKS

Writing the Past, Present and Future

TERRANCE DICKS is one of the best-known names in the history of *Doctor Who*. Apart from script editing the programme from 1968 to 1974, and writing the vast majority of the Target novelizations of the show, he also contributed to *The Avengers* and *Space: 1999*, and co-devised the short-lived 1973 adult Science Fiction series *Moonbase 3*. Most recently he has written the second *Timewyrm* novel, and has another *New Adventures* book under commission.

TV Zone: How did you become a writer?

Terrance Dicks: When I was at school English was my best subject, I was always top of the class at English, middle to bottom at everything else. I think that's because I was an only child, you're pushed on a bit faster because you spend more time with grown-ups. I was the stock kid with his head in a book all the time. I was born in East Ham, East London, I got a

Terrance co-wrote two Blackman Avengers episodes with Mac Hulke

scholarship from grammar school to Cambridge, and read English there.

I always had the ultimate end of being a writer, though at first I worked for a time

in advertising as a copywriter, simply as a way of earning a living. I got trapped for about five years because I have these fairly dubious talents of which I'm ashamed,

Terrance Dicks: script-editor, script writer, novelist — raconteur!

Photo © Stephen Payne



one of them is advertising. I was quite good at copywriting, and I was enjoying myself and making good money. It took me a long time to realize, 'This isn't what I set out to do'.

I kept going, trying to sell radio scripts mostly, I sold some radio plays, and then a radio comedy series — and that was the beginning of it. I gradually made the shift out of advertising, when I felt I was getting enough work I moved into script writing full time.

TV Zone: *You also worked on The Avengers?*

Terrance Dicks: Yes, with a writer called Mac Hulke — he was my mentor in the business. Mac did a great deal for me in my early days, I was always very grateful to him for that. The first television sales I made, I co-wrote two of the *Avengers* with Mac.

Doctor Who

TV Zone: *We've heard that for Jon Pertwee's first season of Doctor Who you had a lot of problems with the story The Ambassadors of Death...*

Terrance Dicks: That was going on when I took over, and had been through lots of rewrites. I always feel that you

don't need more than one rewrite on a script. You get your first drafts in, it's useful to have everybody including the director have a look at it, and then you do a second draft, and that should be it. Now you see, this show — it was before I came, they kept on changing their minds about it — and David Whitaker had rewritten it about four times with an ever-changing brief, and the whole thing got into a lot of trouble. I'm not disparaging David — it got to a stage where he was so desperately unhappy. In the end we paid him in full as if he had written it, and Mac [Hulke] and I finished it.

TV Zone: *You seemed to use more or less the same writers during your time as script editor on Doctor Who...*

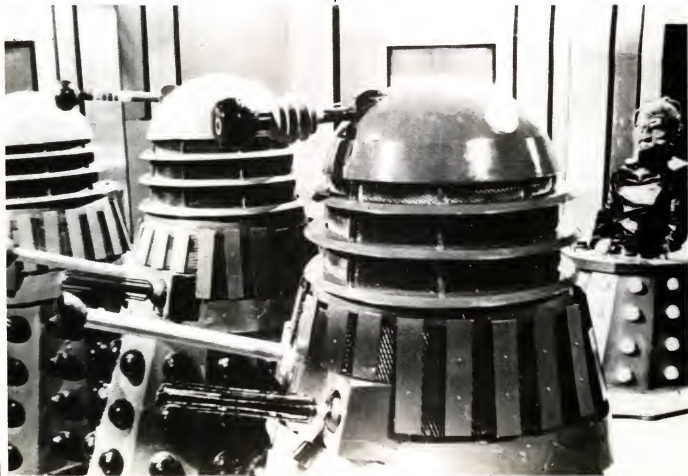
Terrance Dicks: What works best in practical terms is to get a small team of writers who you know can deliver the goods, you tend to build up a kind of a rep company. The only new writers I can claim to have discovered on *Who* were Bob Baker and Dave Martin, but it took us about a year to get a usable show out of them, we kept coming back to them and coming back to them, and of course we felt they had great talent and great promise, but they were writing stuff that was so outrageous we couldn't use it!

Inventing Companions

TV Zone: *Who exactly creates a new companion? Is it part of a script editor's job?*

Terrance Dicks: Yes, usually in conjunction with the producer, you discuss that sort of thing and see what contrasts with whoever you had before. The first Pertwee one was Liz Shaw, and the trouble with the character was that she was meant to be almost as bright as the Doctor was, a sort of super-scientist, and you don't need two geniuses on one show. We decided to have somebody completely unscientific and untrained, so Barry and I invented the character of Jo Grant, then eventually cast Katy Manning, who was actually perfect for the rôle — and she was completely unsophisticated, and was always saying, "I don't understand Doctor, what's happening?" and he could tell her what was going on, which was a useful thing. We were constantly getting into trouble, with the rise of feminism, for having heroines who screamed and were rescued, and did nothing but tell the Doctor how wonderful he was, which, as an unreconstructed male chauvinist, I believe to be the rôle of the female com-

Rehearsals for *Doctor Who's* *Genesis of the Daleks*, a story Terrance Dicks commissioned before he left the series as script editor





Moonbase 3 Relaxation for the moonbase staff. The only 'monster' present on the Moon was the interior decorator!

panion! But we were obviously going against the spirit of the times, so we invented Sarah Jane Smith, who Lis Sladen played, who was an attempt at least to move in the direction of a stronger more independent female character.

TV Zone: And, of course, the *Master* was invented by Barry Letts and yourself...

Terrance Dicks: We were thinking that the Doctor is very much like Sherlock Holmes, and I suddenly got the idea that he needed a Moriarty, so we invented an evil Time Lord of almost equal weight. Barry said, "Great, and I know just who to play him", because he was an old friend of Roger Delgado's. So that sort of thing we invented in-house, and we then went to the writer and said here's how we see the character, and briefed them.

TV Zone: Did you ever have problems with the *Master*; you used him less as time went on...

Terrance Dicks: Yes, the problem was dramatic in that if you used him for every story, you always knew who the villain was. It was tough on Roger in a sense because it cut down the work, though he was very nice about it, but eventually we would bring the character in once or twice a season, and in fact he would then make a bigger entrance, or you'd bring him in at the second or third episode and he'd be revealed as being behind the scenes, and that worked quite successfully for us.

Moving On

TV Zone: What was it really that made you decide to give up doing *Doctor Who*?

Terrance Dicks: It was simply that we'd all been doing it for five years, it was doing better than ever before, and it felt as though we should quit while we were ahead. Jon and Barry and I all came to it sort of independently. Barry and I were thinking, 'How are we going to tell Jon?' because we'd got a good relationship with him, and Jon was thinking, 'How am I going to tell Barry and Terrance?' I'll be letting them down'. Eventually we all raised it mutually, and found to our great relief that we were all thinking the same thing.

Jon was being offered other things and kept having to say no, and it's a big trap for an actor to spend all your life on one show. But for about five years after we left the show stayed at a peak, with Tom as the Doctor. We decided that five years was a good span to spend on it.

TV Zone: There were some scripts in development that you handed to the new production team — like *Genesis* of the Daleks...

Terrance Dicks: Yes, Barry and I worked on *Genesis* certainly, which we set up with Terry Nation. I don't think we had anything to do with *Revenge of the Cybermen*, that was after our time.

TV Zone: When you left the show in 1974, your successor Robert Holmes immediately commissioned you to write Tom Baker's first story, *Robot*...

Terrance Dicks: Well, I wanted to set myself up with a job when I left, so I went around telling everybody, "You know it's a tradition that the retiring script editor writes the first story of the new season?" ... "Oh is it? Yes I suppose it is really!" and that was an instant tradition I'd invented for my own purposes! I thought that was fair enough after five years on the show.

Men on the Moon

TV Zone: While you were script editing *Doctor Who*, you and producer Barry Letts created another Science Fiction series, *Moonbase 3*. What was the thinking behind it?

Terrance Dicks: Erroneous, I think, is probably the best answer! Because *Who* was doing well and we were the blue-eyed boys, we were asked to come up with an idea for an adult series, and for some reason we decided we didn't want to do anything like *Star Trek*, we wanted to do something very serious and gloomy. It was a BBC attitude at the time that *Star Trek* was too frivolous, so we were going to do something serious, what it would 'really be like', and we certainly managed to do something quite unlike *Star Trek* because *Star Trek* was a very successful



The Five Doctors Terrance's script and book — no fifty-fifty split! Photo © Stephen Payne

early days they liked to do more of the Doctor who was on screen, because they thought they would sell better. I would get the script from the script library, who were always very good. Then I would arrange for a showing, and take a tape recorder along and make notes about the visual range of things, and then I'd go away and write the book. Another thing I used to do is go to the BBC photo library. They'd usually have a few publicity stills, and if there was nothing else, you might get the odd picture which would give you some idea. If you've only got the script you are at a disadvantage.

In later years when everything went on to VCR, I would just have the show on cassette. I got a little television and VCR up in my office, and I would simply go between the scripts and the show. I could run a scene and read it, and between the two put it on the page.

TV Zone: Do you have to get approval of novelizations?

Terrance Dicks: You had to have a contractual agreement with the writer — if it was something like *The Five Doctors* that's fine, because that's my script and my book. If you're doing someone else's you have to do a deal with him, and it's roughly a fifty-fifty split of all the proceeds, and then I would just write them and send them in. I would send them in to the editor, and they were published. I don't think I ever had any comments for years and years and years on them!

Back to the Moon

TV Zone: How did you come to do the episode *The Lambda Factor* in the second series of *Space: 1999*?

Terrance Dicks: That was hilarious, that came out of the blue, from my agent. He said *Space 1999* are producing over here, and in order to do that they've come to some kind of an agreement with the Writers' Guild that they've agreed to use a certain number of English writers. But my agent said, "So far everybody's been turned down, and I don't think there's much point, but do you want to have a go?" And I said, "All right, I'll try", and he fixed up for me to go down and see Fred Freiberger, who was then producing what was to be the last series.

So I went down there to... I forget where it was, Shennerton or somewhere like that, where they were making it, and eventually got shown into the presence of the great man, and this very busy American rushed in and said, "OK, you're working on a project for us," and I said, "No!" and he

Opposite page: Michel Lebrun (Ralph Bates) contemplates Earth's doom in *Moonbase 3*

show! We should have thought perhaps a bit more about why!

One of the decisions, which I really didn't go along with, was that we would not use aliens in any way, there wouldn't be men from Mars or anything. The trouble was that we built a too-restrictive format for ourselves. I think we got some very good scripts, but somebody said they were stories which could have taken place on a lighthouse or in a submarine or in a deserted fort in the desert, anywhere where people are isolated in a harsh environment... they lacked the sense of wonder and the outrageousness which I now believe is very much a part of Science Fiction. We deliberately cut ourselves off from the kind of Science Fiction that the public liked most, so although it was well reviewed and generally well received it never drew a big audience. If it had been hailed as a smash, we'd have done a lot more.

We did one story [*Behemoth*] which was very good, it had equipment mysteriously wrecked, people found dead, that kind of thing, and there began to be a kind of scare on the moonbase that there was a monster out there, killing people. We had to find a natural explanation for it, because I wasn't allowed to have aliens, and it was subsidence which was causing all these things! A friend of mine, another writer, said, "I watched with mounting excitement waiting to see the monster, and what did you give me at the end, subsidence! Of all the boring denouements!" Although we worked hard on it and we meant well, it was not the right kind of format. It could have worked in novels, and it was a very serious-minded show in lots of ways. I can't think why we did it now!

Novelizing Who

TV Zone: After leaving *Doctor Who* you began writing novelizations of the series. How did that come about?

Terrance Dicks: I thought I was leaving *Doctor Who* and I found myself more involved in it than ever. And in the following five years I clocked up most of my sixty or seventy *Doctor Who* novelizations. There had been three *Doctor Who* books written in the Sixties and they had not really sold particularly well. In the Seventies a publisher bought them up and published them in paperback, and they sold like hot cakes. So he got those original three, and in one of the all-time good deals he went along to the BBC and got a kind of life-time contract for novelizing *Doctor Who*. That got launched as a successful series, he came to us at the BBC and said, I need some more, who'll write them? And I said, well I will, or at least I'll write one, and I wrote *The Auton Invasion*, which was the first of the new lot of *Doctor Who* books, and my first ever book of any kind.

Initially I was a sort of assistant/unofficial editor, and I would ask somebody like Mac or Barry or whoever, to write one, and they would. Gradually the other people lost interest and dropped out, and I found that I was doing pretty well all of them. Then when they became best sellers and did really well, the other writers thought, 'Ah, hang on a minute', and started coming back in again!

TV Zone: How would you set about novelizing a story in those days?

Terrance Dicks: Well, if it wasn't something particularly ancient, and in the



said, "But we do have an idea under development!" and I said, "No!" and he said, "But you've seen all our briefing material," and I said, "No!" and he said, "Oh Jesus Christ, why does nobody tell me anything?" And eventually we worked out that this was my first contact, so he then gave me the spiel about the show and all that, and he said, "If you get an idea give us a ring," and I went off again and thought this is all going to be a dead loss, and I didn't do anything about it for like a couple of weeks, it didn't seem to me to be a real prospect.

Then I felt guilty about it and I started thinking about it and I came up with, eventually, what I thought was quite a reasonable idea, which was basically to have ghosts on the Space station, to get the sort of contrast between the Gothic and the Sci-Fi. So I phoned up, and eventually got through relays of secretaries, saying, "You won't remember me but I'm this writer who came the other day and Mr Freiburger did say..." and eventually I got through and this voice said, "Yeah?" and I said, "You won't remember me... but we talked about...you know, and I do have an idea for you now," and he said, "OK — shoot!" And I then kind of spliced this story down the phone into a total unnerving silence! When I finished there was a bit more silence and he said, "OK, we have a deal!" and put the phone down!

From Script to Screen...

I wrote the script, and sent it in, and they paid all the money, which was quite handsome, and I never heard another word! I never got invited to go down there, or see the shooting, or talk about script revisions, it just vanished. And I thought, obviously they decided not to do it, they cancelled it or something, because that happens a lot, and you've heard all kinds of horror stories. Then a friend of mine came back from America and said, "I saw your *Space 1999*!" And I was amazed to find that they'd actually made it! I eventually saw it, when they showed the final series over here, but it was something very odd like eleven o'clock on Sunday morning.

TV Zone: Do you like keeping in touch with production on your scripts?

Terrance Dicks: Well no, it's just that the normal routine of a writer in an English series is that you send in your first draft, you go back and have a meeting with the script editor and discuss it, you'd certainly be asked to do a second draft, then you might be asked for bits of minor tinkering, you'd be invited to the read-through; these are all routine, this is what you'd expect to happen. If you want to you can go and see a bit of the shooting,



Koenig, stalked by the 'ghosts' of Terrance's *Space 1999* script? Photo © ITC

though you're a bit of a spare part, in fact one of the script editor's jobs was, the script editor looks after the writer — if the writer comes to a rehearsal, the script editor looks after him, finds him somewhere to sit, gives him a cup of coffee, introduces him to the actors, and generally sees that nobody hurts his feelings — and there was none of this, I fired this script off into total silence, a large cheque came back, and then two years later I heard it was on the screen... And there were very minor changes, they'd put some linking stuff which was nothing to do with me, the odd scene or two, but the basic story and all the main scenes were exactly as I'd written them. So I guess they'd just decided it was OK and done it. That was a very weird kind of episode in my life.

Panic and Pants

TV Zone: As a writer, how do you actually set about working?

Terrance Dicks: PG Wodehouse said writing demands application: application of the seat of the pants to the typing chair! Basically at the end of the day you've got to sit down and do it, however much you try and put it off. Mostly I work under the pressure of various deadlines, things that have got to be done by a certain time, and I usually wait until it's a bit late and I'm kind of mildly panicked, then that pushes me into doing it...

TV Zone: Do you find then that you do what you're asked to do rather than what you want to do?

Terrance Dicks: If you're working in the media it's a combination of both, there's always a brief of some kind, what the person commissioning the show wants, and if you take the job you have to follow that. The trick of it is to kind of take that and make that your own. The whole thing about television, and film, and the stage, is that they're collaborative media, you have to work with other people, and you have to take into account the practicalities, and also the views of the producer and the director or whoever — the actors. But that's a very specific way of working, you see, it's a collaborative business, and if you can't do that, you shouldn't be in it.

The nice thing about writing books is that the interference from the outside is to a minimum, you just go away and do it by and large, I mean you'll have an editor to work to, perhaps. But then again it's a very lonely business, because you're in solitary confinement with your word processor all the time. It's a kind of swings and roundabouts thing, I'm happiest by and large writing books, but I like occasionally to get involved in some project that can get you out and about, and you have meetings and lunches and all that kind of stuff, that's all quite fun.

New Adventures

TV Zone: Diverging for a moment away from the Seventies, and moving on to Exodus, the *New Adventures* book, how did that come about?

Terrance Dicks: There had been talk on and off of doing original *Doctor Who* stories, in the way that they've been doing original *Star Trek* stories for a long time. **Who** never had to do that because they had twenty-seven years of material. Eventually, almost all that was exhausted, I think everything which can be novelized has been novelized, except for one or two things which are tied up for contractual reasons.

WH Allen were keen to carry on with it, the only way they could was to do originals — before that they tried these spin-offs, with the companions, but as I could have told them had they asked... I think at some stage I was asked if I wanted to do one, and I said "No, because I don't think it's a good idea".

Launch

Peter Darvill-Evans, who's the new editor at WH Allen, Virgin as it is now, launched with a linked series of four and asked me to write one of them, and that's *Timewyrm: Exodus*. Peter and John Peel, who wrote the first one, had come up with this concept of the Timewyrm, so I had to build that in, which didn't give me any problems, particularly as part of the brief was to keep it in the background.

There's several layers of it, there's the Timewyrm and the Nazis, and the War Lords behind the Nazis, then the Timewyrm behind all them, though they don't really understand why, and that was the kind of fairly complex story.

TV Zone: Was the subject matter, the Nazis, Festival of Britain, something you wanted to do?

Terrance Dicks: Oh yes, the only brief was that the Doctor had got to encounter the Timewyrm at the beginning and defeat it at the end, all the rest of it was free for me to use as I wanted... so I came up with this 'What if we'd lost in 1940?' thing, which is something that had always fascinated me, because it was a very near thing around the time of Dunkirk. All of that I was able to work in and use for myself, and luckily it was a period I knew quite a bit about. It was easier to choose a background that I knew, and I actually remembered going to the Festival of Britain with a school party in 1951, so it was fun to bring that in, I remember it rained all the time!

Writing for Doctor Seven

TV Zone: What about writing for Sylvester McCoy's Doctor?

Terrance Dicks: That was a problem because I'd never done that before, it's not

a great problem in the sense that the Doctor is always the same character, the superficialities change because of who's playing the part, but the Doctor's always the Doctor, so you've got that. I got hold of the video of *The Curse of Fenric*, and I watched that a few times, to try and get the feel of his character.

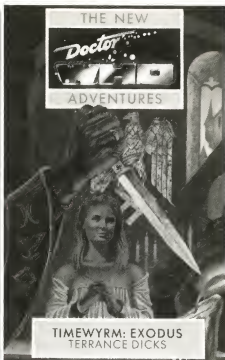
I think really more of a problem was Ace, who I'd never written for either, who had to feature quite a lot, and people seem to think I got her OK, so I was quite pleased about that.

TV Zone: Have you been approached to write another one?

Terrance Dicks: Yes, since the first four have been so successful, Peter's now got quite a few under way, he's got a whole second series called *Cat's Cradle* which is already coming out. There's a reasonable amount of time, I think the idea is that I write it sometime this year, and deliver it at the end of the year and it will probably be published in '93...

Andrew Martin

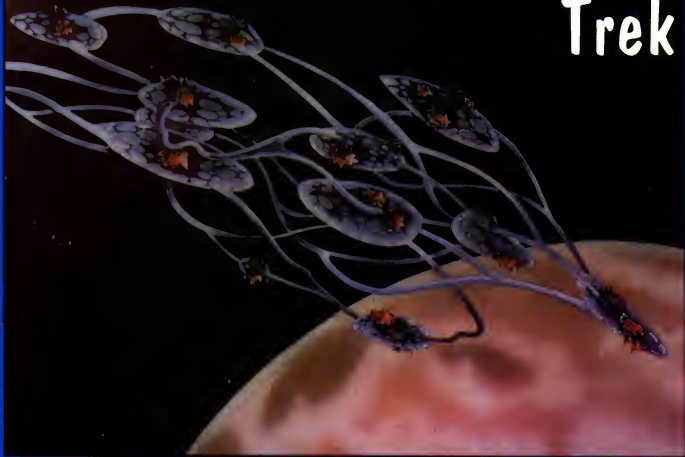
Sylvester McCoy as he appeared in *Curse of Fenric*, Terrance's only seventh Doctor reference material Photo © Stephen Payne



Exodus a new adventure!



Animated Trek



The creature/starship from *Beyond the Farthest Star*

SOON after the live-action series of *Star Trek* ended its run in 1969, the animation market's interest in the programme grew. *Star Trek* seemed a natural choice for the

transformation to animation. The *Trek* fan movement was growing all the time and there was an active lobbying for *Star Trek*'s return.

Despite this pressure, or perhaps be-

cause of it, Gene Roddenberry turned down several offers for *Star Trek* to appear as an animated series because the ideas offered were for Space battles and shoot-outs. Luckily, Filmation Associates approached Roddenberry with the idea for an animated series that was really just an extension of the live action show. The stories would be simpler because the episodes were only twenty-two minutes long, instead of fifty. However, the values in the original would certainly be present. Roddenberry approved, and *Star Trek: The Animated Series* was born.

The shuttlecraft, as seen in *Mudd's Passion*



Production Staff

A measure of the high regard for the production was that every regular actor from the original series who was asked to reprise their rôle did so. In fact they all gathered together for the first recording session; the first time they had all been together since the cancellation of the original series. For subsequent sessions they simply recorded their lines of dialogue individually whenever was most

convenient. In the case of Leonard Nimoy he recorded some of his dialogue in England while working on a film.

Although Walter Koenig's Chekov was missing from the animated series, he did contribute a script called *The Infinite Vulcan*. Another new writer who was anything but a newcomer to **Star Trek** was Marc Daniels who directed fourteen episodes of the original series. Many of the original writers also returned to pen stories; Samuel A. Peeples, who wrote **Trek**'s second pilot, *Where No Man Has Gone Before*, returned with a story, as did Margaret Armen who penned the brilliant third season episode *The Paradise Syndrome*. Stephen Kandel provided a new Harry Mudd story and David Gerrold gave us a sequel to *The Trouble with Tribbles*. There was also one very notable inclusion on the writing front with Larry Niven's *The Slaver Weapon*.

Gene Roddenberry oversaw the entire production, of course, and DC Fontana acted as script editor and also wrote *Yesteryear*.

Production Values

With the budget a relatively small concern, the range of stories within the **Star Trek** context was opened up enormously. On the flip side of this coin, however, perhaps the lack of visual limitations hand-



The animated Captain Kirk

icapped the show a little as well. Instead of having to be clever with their story-telling they could get 'carried-away' with visual ideas such as turning the crew into

water breathers, shrinking the crew or turning them into children. Not one of these kind of stories provided the series with an excellent episode. The best episodes were the ones which obviously had some thought go into the story line.

The producers of the series made extensive use of stock shots, such as generic bridge scenes or the characters running, which were used over and over again. Unfortunately, this led to some mistakes, such as in the episode *The Pirates of Orion*. In this, Kirk talks to Bones, who is in sickbay, on the intercom. In several of the shots for that scene Bones can be seen standing by the Captain's chair!

Guest voices would also become quite a problem at times too. By and large the majority of voices were provided by the excellent voice artists James 'Scotty' Doohan and Majel 'Nurse Chapel' Barrett-Roddenberry. At certain times, however, it became rather obvious that the guest star was being voiced by either George Takei or Nichelle Nichols. Both actors have such distinctive voices that disguising them was quite a problem.

The Episodes

In the final analysis, however, it is the stories which makes or breaks a series. In this respect, by and large, **Star Trek**'s animated series was an excellent success.

The first story worthy of mention is undoubtedly DC Fontana's superb story

Spock continued to be a member of the Enterprise crew





The serious Dr McCoy

Yesteryear. In this story Kirk and Spock use the Guardian of Forever, first seen in *The City on the Edge of Forever*, to make historical observations. On their return to the Present they find that nobody remembers Spock and that the first officer of the Enterprise is an Andorian! Consulting the Guardian, they learn that Spock died during the Vulcan test of maturity. Spock remembers that a cousin of his saved his life and determines to return through the Guardian, pose as his cousin and save his own life.

There followed one of the most interesting Spock stories ever written for **Star Trek**. DC Fontana again proved that she knows Vulcans better than anybody and has a rather soft spot for Spock! Spock's parents, Sarek and Amanda, return in this episode and Sarek is even voiced by Mark Lenard to maintain continuity. Pity the

An even more serious Scotty



same could not have been done with the guardian itself, instead of the deep booming voice in the live action show it is a rather silly, ghost-like voice.

Niven Episode

Another top episode was *The Slaver Weapon*. This was written by one of science fiction's most celebrated authors, Larry Niven. The story itself has been adapted by the author from one of his 'Known Space' stories and introduces into the world of **Star Trek** one of Niven's most long-lived and best-loved alien creations, the feline Kzinti.

Spock, Sulu and Uhura are transporting an archaeological treasure to Federation experts. It is a stasis box, in which Time stands still, left over from a former galactic population of ruthless warriors known as Slavers. Inside the box there could be anything from a perfectly preserved meal to a grenade with the pin pulled. Only when the box is opened will Time inside begin to flow again. Spock is lured by the Kzinti and captured. When they open the box they find that it contains a potential weapon that might allow them to win a war against the Federation.

Pirates!

Also standing head and shoulders above the majority of episodes was *The Pirates of Orion*. We had often seen Spock's different alien chemistry help him in situations that proved difficult and even dangerous to the humans. This time, Spock contracts a disease that is simply a nuisance to humans, but because of his copper-based blood, is deadly. A drug is rushed to the Enterprise but is stolen by Orion pirates on the way. Kirk must get the drug from the Orions before Spock dies but the Orions have lured the Enterprise to a dangerous asteroid field.

The biggest curiosity about this story is that everyone calls the pirates 'or-cons' instead of 'o-rions' as in the constellation name and, more importantly, the original series. The script was Howard Weinstein's first professional sale and showed that **Star Trek** was not afraid to showcase new talent and had no qualms about allowing its fans to contribute as professionals. This attitude has also allowed **Star Trek: The Next Generation** to produce some of its finest episodes.

Awards

The animated voyages of **Star Trek** are an interesting and often highly entertaining addition to the **Star Trek** mythos. The show won an Emmy Award for best child-



The shapely Lt Uhura

ren's programme of 1974-75 and deservedly so. In the same manner that the original series did not talk down to an adult audience, the animated episodes, whilst admittedly being simpler in plot construction, did not talk down to its intended child audience either. More importantly, the success of this series came at a time when Roddenberry was being approached by Paramount to re-make **Star Trek** in a live action format. Perhaps the critical and commercial success of the animation episodes galvanized the studio's desire to see the show return. Certainly the road back to the screen was a long and tortuous one taking nearly five years! If Paramount had not believed in Roddenberry's creation **Star Trek** would still be only a memory.

Stuart Clark

Photo Research: Mark French

Sulu, being primed for captaincy









THE first person to admit that *Battlestar Galactica* made it to the screen because of the cinematic success of *Star Wars*, is *Battlestar* creator Glen A. Larson. He denies, however, that it was in any way derivative and asserts that he had the idea of the series long before George Lucas's *Space* epic opened in cinemas throughout the world.

Battlestar Galactica's pilot episode debuted on American tv on Sunday 17th September 1978 at 8pm. It ran for three hours but was not received with universal praise. The series went on to produce an entire season of twenty-one, one hour episodes before being cancelled by television network ABC after just one season.

The series followed the adventures of the survivors of a devastating war between humans and a race of mechanical beings, the Cylons. After a bogus peace conference in which the human fleet of

powerful starships, Battlestars, are ambushed by the Cylons, only the *Galactica* escapes. It returns to the home worlds and discovers the Cylons have devastated those as well. A message is sent forth that the survivors will assemble in a fleet of starships and head off in search of Earth, the fabled thirteenth colony of mankind. The series then followed the adventures that the fleet had in its search.

Among the characters populating the *Battlestar Galactica* was the ship's commanding officer, Adama (played by Lorne Greene). His son Apollo (Richard Hatch) was a fighter pilot alongside his friends from blue squadron: Starbuck (Dirk Benedict), Boomer (Herb Jefferson Jr), Jolly (Tony Swartz) and later, Sheba (Anne Lockhart). Other regulars included Adama's daughter Athena and prostitute turned nurse Cassiopea. George Murdock played a recurring doctor before being promoted — many years later — to Ad-



Short-lived happiness at the wedding of Serina (Jane Seymour) and Apollo

miral Hansen in *Star Trek: The Next Generation*. Adama and his right hand man, Colonel Tigh, were actually the most complex characters on the show. Adama was possessed by his belief in the ancient gods and Tigh was an officer who tried never to distance himself from the fighter pilots under his command.

Long Saga

Saga of a Star World was *Battlestar*'s three hour pilot episode. It established the premise of the series and set the tone of what was to come in subsequent episodes. When it was originally filmed and cut together it is reported to have been some six hours long! One has to wonder if it was originally intended to be shown as a six hour mini-series or whether this level of over-shooting was simply a product of incompetence.

Whatever the reasons behind that dramatic overshoot, because the pilot ended up being half the length of the filmed footage it is no surprise that the final version looked rushed and disjointed (even at its leisurely three hours).

Major story omissions were made, whole sub-plots were dropped and details left out. What was left was rather superficial with very little depth in the final half of the pilot. In common with some other episodes of the series, too much was crammed in, rather than have a simpler theme well explored and crafted.

The beginning of the show, however, in which the basic premise is articulated is terrific. Its action and excitement is mingled with genuine character sequences. Starbuck and Athena's argument after Starbuck returns to the *Galactica*, Adama and Apollo's visit to their devastated

Apollo and Starbuck with guest star Fred Astaire as Chameleon



home are both excellent and provide the depth that the series so desperately needed.

So the series began with as many flaws as successes and continued for eleven episodes in this vein. The Cylons frequently attacked the *Galactica* and because of the over-use of stock special effects it rapidly became boring. Many of the planets the *Galactic* visited were portrayed as futuristic wild west towns and some of the worst Science Fiction clichés were in evidence. But for all that the promise of something better on the horizon always kept you coming back for more. Thankfully episode twelve transformed the series.

War of the Gods

Battlestar Galactica's faltering started led to much network interference. ABC were constantly telling the production team what they wanted — they even suggested that Larson wrote a script where the *Galactica* found Earth in the first few weeks of the series! Mid-season Larson himself realized that the formula of Cylons attacking the ship week after week was getting very tired. He wrote a two-part script called *War of the Gods* and produced *Galactica*'s finest show. The series had frequently made reference to ancient myths, legends, pyramids and religion. In this episode, Larson sought to explore these concepts head on, and wrote a story which was mysterious, engaging and totally unlike anything seen in the series before.

Apollo, Starbuck and Sheba rescue the enigmatic Count Iblis (Patrick Macnee) from nearby the wreckage of a starship on a planet. Back at the fleet Iblis swiftly assumes control by gaining the acceptance of all but Adama. While all this is going on, fighter pilots are disappearing after being chased by a mysteriously glowing 'lightship'.

The episode, while flawed, is still the finest piece of story-telling *Galactica* ever attempted. Its use of religion and metaphysics meshed perfectly within the series' parameters. Unsurprisingly the network did not know what to make of it and even insisted that the final revelation, that Iblis had murdered and mutilated his starship's crew, be cut from the final print. *Battlestar Galactica* never returned to this depth of story-telling, but did improve afterwards.

Quantum Inspiration?

Donald Bellisario was one of the producers on the show and went on to create the currently popular series *Quantum Leap*.



Human traitor Baltar (John Colicos, right) commands the Cylons in their search for the *Galactica* and is 'aided' by the robot Lucifer (voiced by Jonathan Harris)

tum Leap. The idea for this new show seems to have originated in one of *Battlestar Galactica*'s last few episodes, *Experiment in Terra*. In that episode the 'lightship' from *War of the Gods* returns. This time it takes Apollo out of the usual flow of Time and sends him to the planet Terra, where he will appear in the form of a different person. He must try to avert a war between Terra and a hostile force known as The Eastern Alliance. This idea of sending someone on a mission in another person's body is exactly the same as in Bellisario's *Quantum Leap*!

For all its faults, *Battlestar Galactica* was an interesting series to watch. The proposed second season of the show would have added Science Fiction legend Isaac Asimov as an advisor. If he could have talked the producers out of their ridiculous use of phoney Science and encouraged them to delve more into the myths they had created, the show could have become an excellent series. As it is, we are left with a superficial show that never made up its mind whether it was targeted at an adult or children's market.

Stuart Clark

The series' finest story, with the appearance of the Prince of Darkness, in the form of Count Iblis





PATRICK DROMGOOLE

Taking the Seventies into the Eighties



Above and opposite page: Marc Harrison as blue-eyed Sky in *Sky*
Below: Neil Dockson as the romantic hero Cooper in the HTV/Columbia Pictures Television pilot *Outpost* Photo © HTV West



IN the late Seventies and early Eighties, HTV produced some quality Science Fiction and Fantasy shows, ranging from *Sky* and *Children of the Stones* to the highly successful *Robin of Sherwood*. One name connects all these series, Patrick Dromgoole.

After a spell as an actor, Patrick Dromgoole joined BBC Radio to direct *Mrs Dale's Diary*, which lead, two years later, to directing plays for BBC Television. After many years in theatre, film and tv, Patrick joined HTV West (then Harlech) in 1969, where, as Programme Controller, he produced and partly directed children's drama.

"The reason I went for children's at that stage," Patrick explains, "was because it was the easiest way for us to get onto the network. Major drama was difficult to get scheduled and nobody was taking much interest in children's, so we targeted on it and did a heck of a lot of it. We were also very wrapped up in it."

Patrick Dromgoole's first major children's production at HTV was *The Pretenders* (the story of a boy living through the Monmouth Rebellion in Britain who fantasizes that the Duke of Monmouth is his father), which was followed by *Arthur of the Britons*. Although both of these productions were bigger than *Sky*, it is *Sky* that fans remember.

"*Sky* certainly had a hell of an impact, a very brilliant piece of writing."

Sky

Patrick describes one of the most electrifying things about *Sky* — a young Time traveller from another dimension — was his vibrantly blue eyes. "It wasn't in the script, it was something I did as Director and Producer, I think. I was messing about with 'inlays' we used to call it, which is where you can key to a colour electronically and inlay anything you like instead of that colour... It occurred to me if I could do that for his eyes whenever I

went into close-up, it would have a hell of an effect... So we had those blue contact lenses made... [and] when he opened his eyes he could see all right, but all you saw was just pure blue. And of course we keyed into that electronically whenever we wanted, either another colour like red when he was angry, or if you went close to him, you could see the whole universe in his eyes — the starscape and the clouds scudding through the sky and so on."

Sky was phenomenally popular at the time, among adults as well as children: "There was graffiti in London, there really was. 'Sky lives' was a common one; 'Sky will return' after the thing had finished. We don't know if it was children or adults who did the graffiti. I mean nobody was caught doing it, but we assume it was kids who normally do graffiti which would be teenagers, and that was part of our target audience. But anyway you're quite right, there's always an adult audience for good children's material." Sky was an unusual and compelling character both for the children he met in the show, and for viewers. Unusually for a children's programme, Sky's character was fairly complicated, coming across as neither wholly good or bad.

"What we were trying to say to the children was their normal definition of good and bad was not going to work because they were suddenly confronting one of the great mysteries of the universe and a very simple definition wasn't available. That if you encounter something of that size and that importance, it's inevitably dangerous, and it doesn't fall very easily into the usual definitions of a 'goodie' or a 'baddie'. In fact Sky was basically benign and showed this in a variety of ways, but he was also obviously potentially dangerous to the country kids who met him and tried to sort of make a pet out of him, and own him, and at the same time follow him and adore him, without really understanding him. But I imagine if one had encountered one of the major religious figures one would have felt the same."

Children of the Stones

Children of the Stones is Patrick Dromgoole's next most memorable children's Fantasy serial, about a village within an ancient stone circle which exerts its power on the villagers, turning them into uncomfortably banal and strangely happy people. The series was covered in a two-part Fantasy Flashback in *TV Zone* issues 9 and 10. Again, it was not a simplistic children's drama. As Patrick acknowledges: "A very complicated story that. A story about Time and the repeating of Time, very difficult to follow."



Above: Patrick Dromgoole

Below: *Children of the Stones*

The Brake family: Matthew (Peter Dinklage) and Adam (Gareth Thomas)



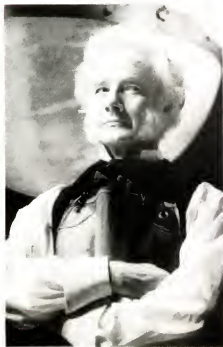
Both *Children of the Stones* and *Sky* had a mystical atmosphere, created partly by location filming, particularly around the stone circle at Avebury. "I was always fascinated by Stonehenge and by Avebury. We deliberately put a lot of our work into it, partly because it was our area of the country; this was the Bristol station, remember. We wanted to use our assets—Glastonbury, Avebury, Stonehenge, the Severn River, caves which we used a great deal."

The intricate plot of *Children of the Stones* grew very much out of the unknown nature of stone circles. "I suppose we adapted it as you tend to as you're writing a script, but there are unanswered questions about the stones... Why does a child respond instantly when you start building a story or a drama out of magic and mystic powers? Is it because it's something unreal, or is it because it's another form of Reality which he's conscious of, but can only grope towards...? I believe the latter, I think that we're all aware that there are some things we don't know that much about which actually exist."

This pervading atmosphere and the unique tensions that these programmes shared made them quite frightening, especially for children. Did Patrick ever have to compromise while making them?

"Everything you do on television is compromise, you've got hundreds of rules to bear in mind. Children adore to be scared and it does them good to be scared. You've got to be desperately careful not to damage them."

King of the Castle
The sinister Dr Hawkspur
(Fulton Mackay)



King of the Castle

In mid-1977 viewers saw the seven-part *King of the Castle*. It had originally been slotted into the schedules four months earlier, but it was decided that it was too frightening for children to watch it without a parent, and so it was moved to the Sunday teatime slot. "*King of the Castle* was rather frightening... [It] was a very complex piece of writing, again by Bob and Dave [Bob Baker and Dave Martin, who wrote *Sky*, and, also some *Doctor Who* stories] in which we tried to take a boy in rather confusing domestic circumstances, who was a bit neurotic about what was happening to him, and translate his personal tensions and problems into symbolic ones which became the drama

King of the Castle Above: Roland (Philip Da Costa)
Below: The Keeper of the castle keys, Vein (Talryn Thomas)





of this tenement that he lived in, or the castle. The lift could lead to a sort of 'Dungeons and Dragons' set-up where he would find personified as monsters and horrific people, versions of what on a minor scale he suffered in real life. I think it worked very well, it was quite a serious piece of work."

Into the Labyrinth

In the early Eighties, Patrick Dromgoole was still influencing children's telefantasy with **Into the Labyrinth**. Three children are persuaded by a wizard to retrieve his source of magical energy, the Nidus, which has been stolen by the evil witch Belor.

"I was pleased with that one. I liked the three kids very much, particularly the black boy [Simon Beal, 'Phil']. I liked the idea — I always have done — of taking normal children and confronting them with really complex problems; and keeping on the screen the contrast between the complexity, the improbability, the sheer wildness of the imagination; and the amazingly sensible, down-to-earth reaction of children who refuse to be phased by it, and are mostly concerned with maintaining their 'cool' in front of each other... I also loved the wicked witch of Pamela Salem, I think that's probably been burnt into the minds of many children, she makes as good a witch as anyone ever has, I think.

"You know where we got them from? It's the legend of Merlin trapped by Morgana le Fay... I think that image of Merlin trapped in a block of ice — the ultimate wisdom betrayed by a malignant, malevolent woman is a sort of permanent fear which is always going to crop up again and again and again."

Robin of Sherwood

In 1983, adults who had grown up with Sky, along with teenagers who had seen **Into the Labyrinth** a few years before, were watching HTV's highly successful **Robin of Sherwood**. More of this in the upcoming *Eighties Special*.

After this, Patrick Dromgoole became the 'boss' (as he puts it) at HTV, but he never lost sight of the creative side of the business. "I'm a creative junkie. And funnily enough when I joined them, it was put into my contract originally that I could go away once a year to work outside and make a film or do a play in the West End." Patrick Dromgoole then became Chief Executive of HTV International, based in London making productions not con-

nected with HTV's local services. One of these productions was a pilot for a Science Fiction series, **Outpost**.

Outpost Pilot

"There is a planet and a sort of sheriff figure turns up to deal with problems that crop up on the planet. The sheriff, in a manner not dissimilar to a Western, appears not on a horse, but on a small Space ship, you know, and deals with specific problems when they come... The sheriff was a lady, incidentally, and a very fine one, good actress."

Unfortunately, the proposed series was never to be, as the pilot remains unsold.

"I'm not sure we got the concept right. We tried to get our contrast out of a very ordinary set of visual colours and visual textures. Mud was mud, dirt was dirt, leather was leather, and so on and so on. And we wanted this to sort of ground, or bring down to earth, or make more relevant, or immediately acceptable, the

rather fantastic story. I don't think it quite worked. I think we would have been better off in silver spacesuits and bright, shiny plastics.

"I think the success of **Star Trek** again and again and **Star Wars** and this sort of thing is always touching this. I think Sci-Fi is pretty irresistible, but I just don't think this was quite a good enough example. It wasn't bad, mind. It might have worked, we don't know, we never ran it."

It is good to know that a man who has been so successful in theatre, film and tv — awards presented by the Queen and two Emmy's adorn his office — is still working in the Science Fiction/Fantasy genre. Patrick Dromgoole has now left HTV International to form Portman-Dromgoole Productions with Portman Entertainment. They plan to specialise in drama. Maybe this will include new programmes as memorable as the genre programmes Patrick Dromgoole made in the past.

Jane Killick

Outpost The only law on the planet Icarus — the android (Jeremy Flynn), the representative of the Law, Rachel Morgan (Joanna Goings), her brother Drew (Ben Marley), little sister Kelly (Marissa Dunlop) and Wyatt the dog



Opposite page: **Outpost**
Regnad the Skree

BLAKE'S 7 SALLY KNYVETTE

Disenchanted Space Rebel

THIRTEEN years on and a million miles away from her rôle of Jenna, the blonde space age rebel of *Blake's 7*, Sally Knyvette seems to have hardly changed. Now 40, she was most recently recognized as the wife of Joe Sugden (played by Frazer Hines of *Doctor Who* fame) in Yorkshire Television's long running Soap Opera *Emmerdale*. Kate Sugden is currently residing in limbo after being released from prison for accidentally killing her young daughter's ex-lover — such is life for a Soap character. Meanwhile, Sally Knyvette takes another of her periodic breaks from the acting world to con-

centrate on her own life.

Sally was brought up in Sussex. "But my grandparents were from Yorkshire, and I was actually born in Sheffield," she says from her home in London. She has been a rebel all her life. When her parents wanted her to go to public school like her brother and sister, she refused to pass her exams and instead was sent off to an eccentric school near Montreux in Switzerland. There she neglected her studies to become a downhill ski-racer, and was working hard to make the British 'B' team when a close friend was so badly broken up in a ski-ing accident that it frightened her off. "In any case, in a career like that you are

over the hill by the time you are 28 — that's kind of early to peak out. I decided to do something else."

Bangs and Flashes

While her doctor father watched one daughter become a highly successful artist, Sally devoted herself to being an actress. In a very short time, she was starring as Jenna in *Blake's 7*. She still attends fan conventions in America and Britain, especially now the series has been given a new lease of life through the BBC Video releases. It is ironic then that Sally did not enjoy playing the rôle of Jenna, whom she

An early publicity pose for Sally Knyvette as *Blake's 7*'s Jenna — a Space-going bimbo?



now regards as a kind of Space-going bimbo without depth or very much interest. Of her time on the series it is the special effects she remembers. "The main feature of the whole programme was the special effects, which were always going wrong. They were really funny, there we were in this wobbling glass-fibre set, with meaningless levers and Space 'guns' which didn't make a noise." The guns caught her out initially. A director told her to run down a corridor to meet several 'mutants' and added, "Bang! Bang! You shoot them down and run off the other way." Sally giggles at the thought, "I was so green I actually did go 'Bang! Bang!' out loud. They re-shot it, of course, but I can still hear the rest of the cast laughing. "During one episode we did some location filming at a nuclear plant in Bath. We

had to go through strict security just to get in, even a geiger counter reading, so you are aware that you are in a very dangerous environment. We had this potty director and were doing a chase scene. He told us that he would set off a minor explosion — we had to run towards it, then it would explode, we'd all escape and then run off the other way. It was all so badly organized and vague, we were assured that it wouldn't explode anywhere near us so we got on with the scene, we moved towards the charge and suddenly, in the middle of this nuclear plant, the explosion went off in our faces. Luckily nobody was actually hurt — we were all thrown about in various directions and the director just said, 'Never mind, can we do another take with you all coming through the smoke?'"

Jenna (with Blake — Gareth Thomas) sports one of her many 'nice' costumes



Sets & Clothes

It was Sally's turn to laugh the day she almost pulled the Liberator apart. "By the end of Season Two the Liberator interior set was literally being held together by sellotape and blue tac. I had this emergency manoeuvre to make, to avoid a force wall I think, and I pulled back my 'gear levers' — actually, they were angle-poise lamps — and they both came away in my hands.

"There was a special effects guy underneath the console, out of shot, and he grabbed hold of the bases to hold them still so we just carried on with scene."

One of the attractions for the show's legion of fans were the varied computers used throughout the series.

"Zen and Orac happened to be the same guy, Peter Tuddenham, who wore a bow tie and sat off set in a little box. We all thought Peter had the best job of all, he got paid two fees, didn't have to rehearse and just sat in this box all day."

Sally has strong views regarding the lack of depth Jenna, and Jan Chappell's Cally character suffered from.

"We were clothes horses really. I was the blonde and she the brunette and they tried to make us as *femme fatale* as possible, which used to get up my nose — I was supposed to be a Space pirate and saw my character much more as Sigourney Weaver in an *Alien* type of rôle. I didn't want to be constantly changing costumes — some of which were very nice, I loved my black and silver outfit — but they were meant to be provocative and according to the letters I received they obviously did their job. I started off in Robin Hood-type costumes and ended up in dresses and leather. It's typical of television and you have to, as a woman, fight that sort of thinking. I would have much preferred to be an 'action girl' and often made my views known to the producer.

"I even attempted to leave after my first year but they wouldn't budge on the contract. I became very annoyed that the writers were not writing for our characters. Strangely enough I met Terry Nation [the show's creator] at a convention in America, and he admitted to me that he couldn't write for women characters — except Servalan because he knew Jacqueline Pearce. It's a shame as myself and Jan became basically props."

Mention of Jacqueline Pearce brings Sally back to the question of costumes: "Jacquie used to love those costumes — she used to wear some of those outrageous dresses down the Fulham Road after she left the series — she had problems leaving the character behind."

After Blake

Despite the fact that the series pulled in 15 million viewers a night, Sally escaped from the glass-fibre world of **Blake** after her second year and promptly gave up the acting business for the next three years. She supported herself while she went to university to study English and drama, then she did a tour of **Having a Ball**, then another tour with Ruth Madoc in a Donald Churchill play, and two pantomimes followed by **Big Deal** and then **Emmerdale**. "I was very inexperienced at the time, I realize now that you have to get the writers to write for you — otherwise they lose interest and let you go. I managed to get an organic farming story into my stint on **Emmerdale** by showing the writers what I could do. The filming in **Emmerdale** is much more interesting, one day you'll be on the moors doing the location stuff and the next back in the studio. I am fearfully independent. I have been very lucky. I have a lovely home and a massive amount of good friends and a very full life which I enjoy. The Sixties, I feel, produced a different breed of independent woman."

Blake's 7 remains as popular as ever, with fans and public alike, and has recently enjoyed a huge success in America. "There's a **Blake** blitz going on over there and rumours are that Terry [Nation] is still hoping to turn the show into a big budget movie. **Star Trek** fans managed to convince Paramount to make those films but if it doesn't happen for **Blake** soon I think we'll all be too old to do it. I never watched the show after I left, there seemed to be so much potential in the initial concept and so little was actually realized. Gareth Thomas [Blake] left the series at the same time as I, for mostly the same reasons, they wanted a love story to develop between Blake and myself but the writers were too afraid to actually do it. Partly, I think, the series failed because the original writer [Nation] didn't keep hold of it and lots of other writers and directors came in — if we had kept one tight unit working on it then there would have been greater development. It just went off in the wrong direction as far as I'm concerned and it wasn't helped by the fact that the producer and script editor seldom listened to their actors."

At the time of this interview the fate of Kate Sugden was undecided. However, wherever Sally appears next you can guarantee that she'll approach it with the same zest and concern for life that is as much a part of her as the Space pirate she once played in **Blake's 7**.

Graeme Wood and Joanne Hillman



Above: Cally and Jenna with the *femme fatale* image that got up Sally's nose
Below: Jenna and Blake in the first episode of *Blake's 7*



LOST STAR TREK

EVEN as *Star Trek* was appearing as an animated series, moves were afoot at Paramount to revive the series in its proper live action format. The *Star Trek* fan movement seemed as if it was growing stronger with every passing day and Paramount had noticed the tremendous ground swell of popular support.

In early 1974 Paramount began to discuss the prospect of a *Star Trek* motion picture with Gene Roddenberry. The negotiations proceeded on and off for almost eighteen months. A new series seemed out of the question since television network NBC, which carried the original series, did not want to have anything to do with a new incarnation of *Star Trek*. It also seems likely that Roddenberry was unwilling to have anything to do with a show that was to be networked since he still remembered the battles he fought with NBC the first time around. He felt a motion picture might work however, so he set about writing a first draft script in May 1975. The studio rejected the script — in which Kirk met God — and began looking for a story by itself.

Frustration followed frustration as nobody seemed to know what to do with *Star Trek* for the best. In mid 1977 Paramount made a corporate decision to begin a fourth television network in America. Suddenly a home could be found for a new *Star Trek* television series and the project was 'green-lighted' on 17th June 1977. Not only would *Star Trek* appear on this new network, but it would cornerstone the programming — quite an achievement, considering the constant battle it once fought just to stay on the air.

The new series was titled *Star Trek: Phase II* although the wording was soon changed to just *Star Trek II*. The push was really on, *Star Trek* was to begin production in late autumn of 1977 for a spring 1978 début. Harold Livingston was

brought aboard as producer and began looking for scripts. He found no shortage of people wanting to write them.

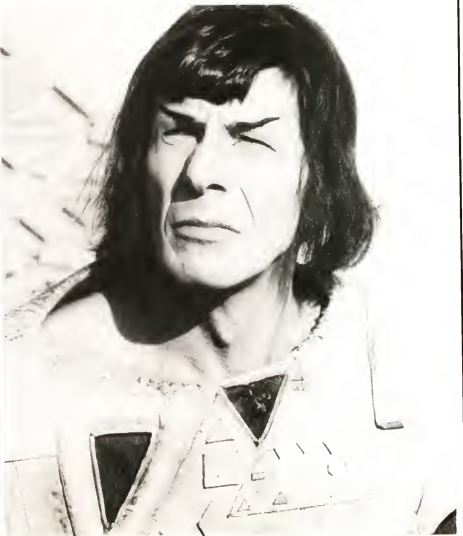
Farewell Spock

As Roddenberry set about redefining the show for the 1970's he came across the first real blow. Leonard Nimoy would not

return as Spock.

Leonard Nimoy was busy building his career in films and theatre. He had managed to land a part in the successful production *Equus* and was unwilling to give up this 'break' to return to the grind of a weekly television series. It was obvious that no-one could take over the rôle since nobody else could become Spock.

Spock would not have featured in the new series



Nimoy had invested so much of himself in the character that the idea of anyone else trying to fill his shoes was laughable. Roddenberry solved the problem by creating a new character, Xon.

Hello Xon

Lieutenant Xon was a full Vulcan who was assigned to the Enterprise when Spock became unavailable for a second tour of duty. Xon was twenty-two years old and on his first voyage into Space. He accepted the assignment with much trepidation since he was aware of Spock's reputation and wondered whether he could live up to that.

Although a Vulcan genius in the sciences, Xon lacked experience because of his young age. He believed that Spock was able to manage so well because of his human half and seemed unaware that Spock was constantly battling with himself to suppress his emotions. To try to settle in with the humans, Xon engaged in a private project to dredge up the emotions he had been trained to suppress. He was also supposed to have thoroughly acquainted himself with human history and behaviour, but found great difficulty by applying this too logically.

The crew, especially Kirk, have some



The Deltan, Ilia (Persis Khambatta), in *Star Trek II* remained in *The Motion Picture*

difficulty coming to terms with Xon. Kirk in particular never seemed to forget his desire to have Spock back in his old position and the intention seemed to be that Kirk's mistrust of Xon would surface

every time something went wrong.

Two other characters were to be introduced to the series as well. Commander Will Decker was to become Kirk's executive officer. He was described as being in his youthful thirties and was to be referred to as 'First'. Decker and Kirk would develop a father-son relationship where Kirk would teach him all he knew.

Ilia was the third new character to be introduced and changed very little from the initial concept to the character that finally appeared in *Star Trek: The Motion Picture*. She was a Deltan, was described as being breathtakingly beautiful and was totally hairless except for eyebrows and lashes. She was possessed of strong esper abilities and could sense images from others. She had also totally repressed her sexual urges because Deltans are such sexual people that poor fragile humans would not be able to take it!

These additional characters appear fine on paper, but increasing *Star Trek's* already large secondary cast would only have done the returning regulars out of more interesting rôles.

Changes

The Writer and Director's guide contained a section detailing the changes that had been made to the series in the process of updating. Specifics mentioned are that Chekov now commands security, most of the original crew have been promoted and that Yeoman Rand would return to the ship's complement. The ship itself would be more luxurious and less battleship-

In *Star Trek II* Kirk would have had to cope without Spock





Next Generation's The Child was a lost Star Trek II story...

looking.

The new series would chart the second five-year mission of the Enterprise. To remain in command Kirk has refused an Admiral's star and managed to persuade most of the original command crew to return to Space with him — the exception being Spock. Interestingly it states that the ship's mission has not changed, it will still patrol a section of our galaxy representing the Federation by assisting colonies, scientific expeditions, suppressing conflict, responding to those in distress, regulating trade and engaging in diplomatic missions. This can hardly be thought of as going where no man has gone before...

The Stories

Nine scripts were written for the series. The first was a double-length pilot episode called *In Thy Image*, which essentially was the basis for **Star Trek: The Motion Picture**. The other scripts included *The Savage Syndrome* by Margaret Armen and Alf Harris in which the Enterprise crew become victims of a strange alien weapon that turns them all into savages.

Tomorrow and the Stars is a Time travel story by Larry Alexander. Kirk is sent by a transporter malfunction to Pearl Harbor just before the Japanese attack in 1941. Unfortunately the story synopsis makes it sound like a pretty transparent reworking of the original season's classic episode *The City on the Edge of Forever*. The story, however, is based, very loosely, on one written for Gene Roddenberry's abortive television series *Genesis II*, called *The Apartment*.

Deadlock by David Ambrose, was an in-

triguing story in which wargames go badly wrong. Unfortunately the resolution is somewhat of a **Star Trek** cliché and has aliens setting Mankind to war with itself in order to avert Federation encroachment into their territory.

Two further scripts written for this series should now be familiar to viewers since they were re-used by **Star Trek: The Next Generation**. *The Child* began its second season and *Devil's Due* appeared mid-way through the fourth.

Without a doubt, however, the best was

the two part episode by John Meredith Lucas, *Kitumba*. This was planned to be the first visit to the Klingon home planet. The Klingons are massing their forces, and in an effort to avert interstellar war the Enterprise has to try to infiltrate Klingon Space so that Kirk can reason with the Klingon leader, the Kitumba. Although the radical ideas presented on Klingon culture would no longer fit into the **Star Trek** myths of today, this would have been a terrific show.

Suddenly A Movie... Again

Shooting was expected to start on November 30th 1977, but on November 11th Paramount announced that **Star Trek** would not become a new series anymore, but would become a major motion picture with a *huge* budget! On November 21st they officially halted production on the new series. The production crew was made redundant and the process of turning *In Thy Image* into **Star Trek: The Motion Picture** began. The reasons? Firstly the studio had failed to sell enough advertising time on its new network and so had scrapped the idea. Secondly, **Star Wars** had just hit cinemas in a big way so instead of cancelling **Star Trek** altogether they decided to make it into a motion picture again.

The rest, as they say, is history...

Stuart Clark

...and so was the *Next Generation's Devil's Due*



1976

The thirteenth season of **Doctor Who** drew to a close, as the Doctor and Sarah Jane polished off renegade Time Lord Morbius, and then tackled aggressive vegetation on Earth. January also brought the final six animated **Star Treks**, and the children's series **The Georgian House**. It concerned two students who travelled back in Time to help a slave boy; one of them was played by Spencer Banks — previously seen as Simon Randall in **Timeslip**.

At the end of the month **The Tomorrow People** were back, with another new recruit — pop star Mike Holloway, of teenage heart-throb band Flintlock, played Mike Bell.

Back for a second year in March was **Survivors**, which began with a fire that niftily killed off many regular characters who producer Terence Dudley didn't want to keep. Meanwhile, Abby Grant had gone off in search of her son Peter. As a result, the surviving **Survivors** joined the Whitecross community. Jenny gave birth to a son and Dennis Lill appeared regularly as Charles Vaughan. Highlights of this season included the two part *Lights of London*, in which Greg and Charles entered the rat-infested city, and *A Friend in Need*, which was Ian (Greg Preston) McCulloch's first script for the show.

April brought **Sky**, the bizarre children's series from the typewriters of **Doctor Who** stalwarts Bob Baker and Dave Martin. Sky was an alien boy with strange powers and rather unusual eyes who became stranded on Earth, meeting three young teenagers. The series boasted excellent production values, and featured some very disturbing sequences.

Hot on the heels of Steve Austin, **The Bionic Woman** leapt onto British screens for her own series in July, with Jaime Somers returning from the dead with her bionic limbs and bionic ear.

In September, Scottish Television tortured its viewers with the premiere of **Star**



Sky was a very thought-provoking programme

Maidens. A high budget Anglo-German co-production made in England, it starred Gareth Thomas (**Blake's 7**'s Blake), Lisa Harrow and Judy Geeson. Despite the talents of such experienced writers as John Lucarotti and Ian Stuart Black, the saga of a planet ruled by women failed to captivate the audience.

A much more exciting début came in the form of Gerry Anderson's expensive, star-studded spectacular **Space: 1999**. From the gripping opening episode, in which the Moon is blasted out of Earth orbit, the show promised much and delivered quite a lot. Over twenty-four episodes the occupants of Moonbase Alpha were left struggling to survive, while pitted against some very unsociable aliens. Martin Landau and Barry Morse provided strong lead characters, Barbara Bain lasted the whole

series without displaying any noticeable expressions, and Johnny Byrne wrote some cracking scripts. Even so, it was rather foolish of some ITV regions to place the series opposite **Doctor Who**...

Despite the high-class opposition, everyone's favourite Time Lord still pulled in the viewers, with a trip to Renaissance Italy, problems at a Nuclear Power Station and the Doctor's first visit to Gallifrey since 1969 (our time). Unfortunately, the second story saw Sarah Jane remaining on Earth: Elisabeth Sladen had decided it was time to move on.

October brought **The Gemini Man** (in which Sam Casey was able to make himself invisible) and the slightly disappointing **The New Avengers**. Patrick MacNee returned to play a noticeably less dynamic John Steed, now accompanied by leggy Joanna Lumley as the brilliant Purdey, and Gareth Hunt (he of the coffee adverts) as action man Gambit. The Cybernauts made a final re-appearance, London was knocked out by sleeping gas, and the trio faced a man whose touch meant death.

Heading towards Christmas, the BBC treated viewers to compilation versions of two **Doctor Who** stories, *Pyramids of Mars* and *The Brain of Morbius*. The *Seeds of Doom* was also due to be shown again, but was pulled. Instead, the Corporation broadcast a one-off special from Gerry Anderson; **Into Infinity**, starring Brian Blessed. It concerned the exploits of the prototype spaceship *Altair*, which blasted away from the polluted planet Earth travelling at 186,000 miles per second. As one might expect, the effects were excellent, but sadly this pilot for a possible series failed to take off.

Space: 1999 Lots of problems in store for Dr Helena Russell and Commander Koenig

Photo © BBC



1977

The New Avengers, Doctor Who and Space: 1999 all continued — with both Steed and the Doctor confronting a giant rat within days of each other! There was also the much-publicized arrival of Leela in **Doctor Who**, with Louise Jameson playing the savage wearing merely a skimpy leather leotard.

Children of the Stones commenced in mid-January, and Gareth Thomas once again starred in a Fantasy series. It was set in Milbury, a village enclosed in an ancient stone circle. Arriving in the village to study the stones, Adam Brake realized there was something wrong with the very 'happy' local population.

Series five of **The Tomorrow People** began in February, minus Stephen and Tyso. John, Elizabeth and Mike were left to take on the KGB, the Kleptons and Mike's pop group...

March brought **The Fantastic Journey**, a rather likeable American series about a team of scientists lost in the Bermuda Triangle, who were washed up on an island inhabited by people from different Time zones. Jared Martin (now best known for playing Dusty in **Dallas**) starred as Varian (a man from the future) and Roddy McDowell gave up the ape make-up to play Dr Jonathan Willoway. Notable guest stars included Ian McShane, Cheryl Ladd and, making yet another appearance in a Science Fiction series, Joan Collins.

Survivors was given a final outing in this year, and Greg Preston was reduced to guest star status as actor Ian McCulloch became increasingly jaded with the poor quality scripts. The character was eventually left dying of smallpox in *The Last Laugh*. The series ended on an optimistic note, with Mankind making its first moves back towards industrialization.

More heavy drama from Bob Baker and Dave Martin in May, with **King of the Castle**, the story of a disturbed boy's wild fantasies. In these illusions, people known to young Roland took on the most



Season Two of **Space: 1999** saw Maya in many guises, including that of Rita Webb in *The Taybor* (seen here with Willoughby Goddard as Taybor) Photo: ITC

frightening identities.

September's new season offered up more helpings of **The New Avengers**. **Space: 1999** and **Doctor Who**. Steed and co. headed off to Canada for a few episodes, where they became involved in a high camp car chase, and Purdey took on a security computer in a skyscraper. **1999** was given a new look: out went Victor Bergman, Paul Morrow and David Kano, in came the shape-changing alien Maya (Catherine Schell) and Italian charmer Tony Verdeschi (Tony Anholi). Moonbase was also re-designed, everyone became very cosy and chummy, and the quality of scripts dropped.

Meanwhile, the Doctor and Leela were facing less frightening foes following complaints by Mary Whitehouse. This time they found themselves trapped with-

in a lighthouse fending off a shape-changing Rutan, the Doctor was possessed by a giant prawn, and a tax office was discovered on Pluto.

The BBC drama department provided another depressing look into the near Future with the first series of **1990**. It saw the people of Britain having lost their individual rights, as the Public Control Department maintained order. However, Jim Kyle chose to oppose the oppressive regime.

December brought the instantly forgettable **Come Back Mrs Noah** — if you don't know anything about it, you don't want to — while Science Fiction fans could celebrate New Year's Eve with the first instalment of a two-part compilation of the **Doctor Who** classic *Robots of Death*.

Iain Cuthbertson starred in the mysterious **Children of the Stones** Photo: HTV





Vicky Williams as Nicky

WHEN, in 1990, the BBC transmitted their independently produced six-part childrens' thriller *The Gift*, one thing made it automatically stand out as a potential winner before it even went out. The story was adapted, closely as it happened, from a book with the same title by Fantasy author Peter Dickinson.

With books such as *The Dancing Bear*, *The Healer* and, of course, *The Gift* to his credit, Dickinson is one of Britain's foremost writers of Fantasy fiction for youngsters, and it is quite strange that only *The Gift* and one other story have been adapted for television.

That other story is *The Changes*. Originally transmitted in early 1975, the story was adapted for television by its producer Anna Home, now the BBC's Head of Children's television after a short stint in a similar role at TVS, where amongst other programmes, she was responsible for *Knights of God*.

The Changes is not actually a book, but a trilogy of stories, written in the late Sixties.

The first book was *The Weathermonger*. In this, Dickinson postulated the theory that a strange force suddenly grips Britain, sending out mental shock waves which cause the population to reject every kind of modernization and machine. Shortly after, Britain reverts to a sort of feudal medieval society, with a few gifted individuals who are respected within the community. One of these, Geoffrey, is a weathermonger which, as the name suggests, means he can manipulate the weather! With a young girl called Sally, he steals a Rolls Royce and drives through to Gloucestershire, somewhere around the



Glastonbury area, to try to solve the riddle.

What caused this reversion? The answer is the Necromancer, a stone inhabited by the spirit of Merlin, activated by the misguided Mr Furbelow. The Necromancer discovers he does not like modern day Britain, with its smog, diseases and evils, and causes it to revert.

Sally and Geoffrey eventually convince the Necromancer that, without progress, society stagnates and dies. The Necromancer cancels out his power and returns to sleep. Britain is then faced with the prospect of rebuilding itself, but with a few new lessons to learn.

Sequels

A year later, Dickinson followed this story up with *Heartsease*, a story set half way through *The Changes*, about an American spy, Otto, who comes to find out what has happened. The locals try to

kill him in case he disrupts their power and he is rescued by a family living on a barge, the *Heartsease* of the title.

In late 1970, *The Devil's Children* saw print, set shortly after *The Changes* have occurred. Young Nicky Gore teams up with some Sikh travellers who, she is pleased to find, share her confusion and interest in machines. This makes them incredibly unpopular with everyone else and they are constantly trying to flee robbers, luddites and religious fanatics.

Changes For Television

In adapting these three books for her ten-part tv serial, Anna Home had to be ruthless. Nicky Gore aged a few years and became the central character. She was joined later by an equally upgraded Jonathan, one of the youngsters from the *Heartsease* book.

The tv story starts with Nicky (played by Vicky Williams), her father (Bernard

The world seems to go mad and everyone starts smashing machines



Horsfall) and pregnant mother (Sonia Graham) at home when suddenly The Changes occur. Nicky is momentarily affected, but it passes. On her way to school, she sees the local population actively destroying anything electrical, mechanical etc.

Cars and trains, planes and boats are all wrecked, effectively cutting Britain off from the rest of the world. Losing contact with her parents, Nicky heads off to try and find the cause of the problems.

Quest

First of all, she meets up with an extended family of Sikhs, who look after her. They are also unaffected by The Changes, but when they try to start up a car, they become the centre of attention for Davey Gordon, a religious fanatic, whose lust for local power makes him a charismatic and motivated leader for his people, played by David Garfield. He declares Nicky a witch and tries to take her away from the Sikhs. The Sikhs have their own problems, they are being attacked by a group of robbers, whom Gordon seems uninterested in.

In a climactic battle, the Sikhs defeat the robbers and Nicky is separated from them and hides aboard a floating barge, Heartsease, where she meets Jonathan, played by Keith Ashton.

Outraged by the use of forbidden machinery, ie the barge, Gordon and his followers try to sink the craft. Another fight follows and Gordon, so convinced of his own Godliness, goes literally too far and falls into the canal. Despite efforts to find him, he is swept away and drowns.

Jonathan is curious about Nicky. He, too, is unaffected by The Changes, although unlike Nicky and the Sikhs, he cannot hear the noises that signify the strange power. Nor can he feel anything is wrong, although he can see that it is. He agrees to go with Nicky to try to find the source of The Changes.

After a few more, minor skirmishes, they find themselves in the West Country. Nicky feels drawn towards a quarry where they meet the eccentric Mister Furbelow (played by Oscar Quitak).

Furbelow is almost insane through shock and terror. He lives in a caravan in the quarry, and has heard strange noises and felt drawn to a cavern deep inside the rocks. There, he believes he has found the tomb of Merlin. He tried to use power emanating from it for his own ends, to improve his life. Instead, the power reached out and changed the world.

Nicky realizes that she has to try and stop whatever the force is and despite Furbelow's rantings, she and Jonathan



Above: Rafiq Anwar as Chacha, Derek Ware as a robber and Edward Brayshaw as the chief robber in a scene from episode four

Below: Jonathan (Keith Ashton) with Nicky in episode seven



enter the cavern. Immediately the noises start again, and Vicky is terrified. Even Jonathan, who still cannot sense anything, admits that something seems to be in the cave. The effect on Furbelow is worse and he falls from the cavern entrance into the quarry. The youngsters take his injured body back to his caravan, and Nicky decides that they have one final chance.

Strange Force

She confronts the strange force, a huge slab of rock, glowing and whispering in a strange middle-English voice. Nicky learns that the Rock is as old as the planet, and contains something like Earth's life force. It woke once previously and was contained by the child Merlin, who absorbed some of the power into himself and vice versa. Furbelow's probing and emotional stress has activated it again. In trying to restore a balance to the Earth, it has gone too far the other way.

Nicky explains to the rock that it has done far more harm than good, and that Man has made mistakes but must be allowed to learn by himself.

The Rock evidently agrees and returns to its slumber. Nicky and a bemused Jonathan escape just in time, the Rock collapses not just the cavern, but the whole cliffside around itself, sealing itself in forever.

Furbelow, recovered and slightly confused, greets them, but they head off home, to try to find Nicky's parents. It is not long before planes, lorries and trains are running again.

Differences

The main difference between the trilogy of books and the tv series is one of time-scale. In *The Weathermonger* it is clearly implied that even when the Necromancer has returned to its sleep, it will be many years before society is returned to 'normality'.

The Changes however has a more optimistic view, and before the end credits have rolled, society is back on its feet, as if nothing had changed.

Clearly the strong environmental subplot of the books is mostly lost on tv — 'green' issues were not particularly in vogue in the mid-Seventies. However, it is evident that it is Nicky's acceptance that there is a lot wrong with the world that convinces the Rock to return things to the status quo.

The other missed opportunity is the mythical element of the story. The Merlin theory purported by Furbelow is quickly quashed by the enlightened Nicky in the last episode, although Merlin had ap-



Nicky, Ajeet (Rebecca Mascarenhas), Kewal (Marc Zuber) and Grandmother (Sahab Qizilbash)

parently encountered the same force once before. Instead, the idea given credence in the series is that the planet itself is rejecting mankind.

What seems strange is that no one ever seems to wonder what the rest of the world thinks of an incommunicado Britain (maybe that tells us a lot!). In the books *Heartsease* and *The Devil's Children*, other countries are essential to the plots. Otto has been sent by America in the former, and in the latter, Nicky flees England for France to try to discover whether her parents are alive or dead.

In his book *The Encyclopedia of TV Science Fiction* author Roger Fullerton suggests parallels with the BBC's other

1975 apocalyptic series, *Survivors*. Whilst there are parallels certainly, the cause, the resolution and the effects are quite different.

Ironically, the real similarity is in the Peter Dickinson trilogy of books and the *Survivors* spin-off novel *Genesis of a hero*, as both portray an England dictated by petty local warlords and religious fanatics as the greatest danger to investigative youngsters.

Maybe that's the real message of these sorts of stories — not 'How do we survive the disasters?' but 'How do we survive when faced with self-appointed moralists and guardians?'.

Gary Russell

Nicky and Rebecca looking out for trouble



ROGER PRICE

THE TOMORROW PRODUCER

IN 1973, a Science Fiction series arrived on ITV which caught the imagination of a generation of children.

The *Tomorrow People* were children who had become 'Homo Superior', able to teleport (or 'jaunt') from place to place and use ESP power. The man who created/wrote/produced and directed *The Tomorrow People* was Roger Price. He now lives in Canada, but *TV Zone* managed to catch up with him when he was in England working on the pilot for a new series of *The Tomorrow People*.

SF Start

Roger Price was inspired to enter broadcasting by listening to radio programmes like *Riders of the Range* and *Journey Into Space* as a child. "They always ended the same way, whatever it was the show that I liked," he explains. "*Journey Into Space* was written and produced by Charles Chilton. So one day I wrote to Charles Chilton, I must have been I guess, seven or eight, and said, 'How do I become a radio writer/producer like you?'"

and it was a nice letter back and contained within it was, 'If you're seven you don't want to be a radio producer, you want to be a television producer because that's the way it's gonna be'... A friend of mine's grandmother had a tv set, so I used to go and visit his grandmother more often than he did after that and watched tv."

After a spell in the army, Roger Price wrote to various tv companies until he got a job with ATV in Birmingham as writer/researcher. "It meant being paid very little money and writing nearly everything that the script department was meant to turn out, because I was the youngest and was keen, and they all wanted to go to the pub and not come back until 3 o'clock!"

The Tomorrow People

The inspiration for *The Tomorrow People* came from a variety of influences while he was working at Granada TV. "It arose out of the Science Fiction reading I had been doing, out of a guy who was interviewed on a show I was directing, an author, Dr Christopher Evans [advisor to

The Tomorrow People until it ended] — he's dead now unfortunately — and a long talk with a young singer I was employing to sing on the programme, called David Bowie, about Science Fiction. Somehow out of all of this hacked *The Tomorrow People*."

Christopher Evans' book *The Mind in Chains* is well known to have influenced *The Tomorrow People*. "I thought he was tremendous," says Roger. "So when I became involved with *The Tomorrow People* — not having any degree in anything, let alone Science, but not being stupid, I guess — I decided to put some money in the budget to hire Christopher Evans and let me have free access to his mind."

Nevertheless, the ideas always started with Roger Price. "The idea came from within," he explains. "The idea came from feeling as a child that adults were so stupid and so mindless. North American kids will often say, 'God, let me be adopted!', you know, [they'd] like feel that, 'Let these idiots not be my parents', or, 'I must be from another planet' or something. Well, I was interested in dinosaurs and evolution as every other kid is, and I suddenly thought, if they are that stupid then they must be a previous and more inferior form of human life, and may be us kids are

The first examples of 'Homo Superior' to appear on British tv in 1973



Roger Price in 1992 Photo © Jane Kidd





John (Nicholas Young) and Roger Price during a casual moment

Photo © Thames TV

evolving better."

Every tomorrow person had once been a normal child who gained special powers as they 'broke out'. But this essential part of the show only came about because of the practicalities of making a tv programme. "I wasn't really proposing that the Tomorrow People would be telepathic and able to teleport. Initially it was a studio-based show and the ability to teleport was just a good way to get from A to B — *Star Trek* used it. Also, if you're going to have kids as the main heroes, the main protagonists and able to solve problems, they have to have some special abilities to be able to do it. And quite frankly I was tired of people who fell into radioactive ooze and wore tights and flew through the air and that kind of nonsense."

Children were attracted to **The Tomorrow People** because it fulfilled a fantasy that any child could become a tomorrow person. "What it said to kids was all the feelings that you have of inadequacy, of being different, of not belonging — they're okay, because it means something wonderful, it doesn't mean something terrible, it's not that you're bad. I think that's what subliminally it said. Apart from that it was a cracking good adventure too."

Another striking element of the show was the futuristic set and the use of special effects. "We were always pushing the boundaries," says Roger.

"Sometimes it worked and sometimes it didn't. And once Verity Lambert [from *Doctor Who*] phoned me up and said, 'All right, last night somebody appeared out of thin air while other people were moving around in the studio, walked over to a table, a drink appeared on the table, they picked it up and drank it and it was all in one shot — how did you do it?' and I said, 'Not very easily!' But actually it was done quite easily as we began to understand the technology."

The show was mostly studio based and Roger Price says he would have liked to have done more location filming. He remembers one day on location in the first series when Michael Standing (who



Francis de Wolff (as Jedikiah) with Ruth Boswell and Roger Price during a photocall for *The Tomorrow People*

Photo © Thames TV

played the biker, Ginge) broke his leg. "He was just like riding his motorcycle around and supposedly doing stunts... and he sort of rides over the camera and the motorcycle topples over onto his leg and

breaks it. And the interesting thing was he didn't seem to be in any pain at all. I ran over and said 'Are you all right, are you all right?' and he says, 'No, my leg's broken in three places.'" Michael's calm

Part of the final line-up of *Tomorrow People*, with Britain's Donny Osmond/Michael Jackson, Mike Holloway (left)



reaction meant that nobody believed him at first and Roger told him to get back on the bike. "But no, his leg was broken and in three places. But how he knew that and how he was managing to not like even say four letter words or anything, I don't know. But yeah, I remember that, very vividly indeed."

Ginge, of course, could no longer be riding motorcycles around in the episode with a broken leg. "We had to junk it and re-write the script. I was always going home and re-writing anyway. It doesn't take very long."

In the fourth series Mike Holoway, lead singer of pop group Flintlock, joined **The Tomorrow People** as Mike. "I once dreadfully annoyed Flintlock by saying in an interview with someone like Radio Luxemburg, Capital Radio or something, that I'd chosen them because I was tone deaf. Because I never miss a chance for a joke if you can make one, but I didn't realize how hurt they would be by that. It was an unintentional hurt. I thought it was funny. I actually chose them [Flintlock] because we thought it was time we had our own Michael Jackson/Donny Osmond/whatever, and the record industry wasn't doing anything about it."

The last two series featured a whole new set, TIM, the sentient computer who formed the central focus of the tomorrow people's lab was scaled down and the teleport belts became wrist bands. "It was a necessity because Thames had a fire in their warehouse and the sprinkler system and the fire destroyed all the sets and props, so we had to start over and we didn't have time. It happened like in such a short time before the show was due to start taping. If it [the fire] had been delayed by another day or two they would have taken those all out of the warehouse and moved them into the studio. So that's what went wrong there, so it was like bust your butt and try and get something done."

With a total of sixty-eight episodes spread over seven years, not to mention four novelizations, was it ever difficult to come up with new ideas? "It's not difficult. Some of them are pretty dreary, but it's not difficult, basically. Some of them are wonderful."

Roger Price also directed some, but not all, of the episodes. "I'm appallingly bad at directing **The Tomorrow People** because I'm basically a comedy director. Some of the worst episodes of all were directed by me in terms of losing sight of the ball and turning it into a situation comedy. So I prefer to find a good director and let them do it and hang around and nag them because I seem to be quite good at that."

The programme finished after seven



Timus, Mike, John, Elizabeth, Andrew and Hsui Tai in the final season of the 1970s' **The Tomorrow People**

years because Roger went to Canada.

"Right in the middle of **The Tomorrow People** I basically hiked, I don't know why. I guess the traumas of producing any kind of a show require that you to be unpleasant to people sometimes and I don't like doing that. It's accumulative. You can do it once maybe and you're a bit hurt by having to hurt somebody else, then you have to do it again and you're hurt all over again. So in making a show like **The Tomorrow People**, one periodically had to be hurtful for the sake of the show, and it just became too much in the end."

More Tomorrow People

Twelve years later, Roger Price is back in Britain making a pilot for a proposed new series of **The Tomorrow People**. It's a co-production between Thames Television and American children's channel, Nickelodeon. "Thames were approached by the Americans, I think. I'm not *too au fait* with the background details, except that the Americans have been trying to resurrect **The Tomorrow People** for some time in a form that would hopefully appeal to their audience... So what we're trying to do is we're trying to do **The Tomorrow People** again using techniques which have been developed in the meantime which are now cutting edge techniques, but cutting down on the special effects because we can't afford them."

"I sat down and wrote a script and it turned out to be different. They have less certainty about themselves, they have less skill with their special powers and abilities. Obviously in the premise episode, they're still finding out who they are and what they are and the characters are more finely drawn. There's a really reassuring Australian boy who is quietly

friendly and affable, not pompous the way that John used to be."

He talks very excitedly about the show. "It's going to be an amazingly good series. It's going to be, I think, much superior to the old one. The Tomorrow People are more vulnerable, the Tomorrow People are less 'super' than they were in the old one, far less pompous."

The pilot stars an American girl, an Australian (Kristian Schmid who plays Todd in **Neighbours**), an American and a British boy. It's set in London, Florida and on a Pacific Island. "The Tomorrow People headquarters are in the hull of an old spaceship which was left on this planet for when telepathic life would emerge to contact it... The ship itself is the replacement for TIM... the spaceship is a sentient being in its own right. We will hear the voice of the spaceship, and I'm very tempted to use Philip Gilbert [TIM's voice]. In fact so tempted that when I couldn't find out where he was when we were setting up this, I had the spaceship not speak in part one, the kids only refer to what it has said, so I didn't need to commit myself to any other voice at this stage."

"I'd like to see it made a series. It's different. It's different but the same. I've matured... I'm a much better writer now. The Americans really taught me how to write, therefore I think the series will at least be better written than it was."

With the prospect of this pilot receiving a summer '92 UK screening on ITV, maybe **The Tomorrow People** is set to capture the imagination of a whole new generation of children.

Jane Killick

Opposite page: Mike Bell (Mike Holoway) and a relaxed John face danger in the sixth season story **The Lost Gods** Photo © Thames TV



1978

On January 2nd *Blake's 7* made its debut, with a low-key opening episode called *The Way Back*. Starting off on Earth, it found Roj Blake meeting up with the resistance movement, only to learn that he had previously been brainwashed by the corrupt Earth administration. Blake was then captured, and sentenced to exile on Cygnus Alpha, but on the journey he and other prisoners (Kerr Avon, Jenna Stannis, Olag Gan and Vila Restal) escaped in an amazingly advanced spaceship, found empty and adrift. Aboard the ship was super-computer Zen, while the telepathic Cally, the devious Servalan and obsessed Travis, and the amazing invention Orac would all enter the series throughout its first year.

Also fighting a corrupt regime was Logan in the American series *Logan's Run*, which aired for the first time in Britain in January. The scenario was basically the same as that of the movie — Logan was a Sandman, assigned to kill

The Incredible Hulk roars in



Blake's 7 The Liberator starts its voyages

those citizens who refused to take part in Carousel, a ceremony in which they were terminated on their thirtieth birthday. But Logan is persuaded to flee the city himself with the beautiful Jessica (Heather Menzies), while the other Sandmen pursue them.

February saw a second series of 1990 — another oppressive government! — with Kyle still opposing the Public Control Department, while resistance groups continue to grow. Just when you were beginning to think that the future looked totally bleak, a one-off play, *Stargazy on Zummerdown*, offered a more rosy alternative in March.

Now well past their sell-by date, *The Tomorrow People* jaunted back in May for a sixth season, consisting merely of three two-part adventures. There was a new recruit, the Oriental girl Hsui Tai, plus a battle with Hitler and the Nazis, and a threat to the entire world in the wonderfully titled *The Thargon Menace*.

Over the summer there were three tortuous American Fantasy series to endure; *The Incredible Hulk*, *Wonder Woman* and *The Man from Atlantis*. One of them featured a man who turned into a green monster, one of them featured a woman who transformed into an Amazonian superwoman, and the other had a man with webbed feet and hands. Besides that, the plots were pretty much interchangeable.

The Return of the Saint made its debut in September, starring Ian Ogilvy as Simon Templar. The series unfortunately failed to make the impact of the 1960s' original, and concentrated on expensive filming and glamorous women.

With Leela gone, there was a new companion in *Doctor Who* for the sixteenth season in the form of Time Lady Romana. Also new was the idea of a linking theme for the series — namely the Doctor was sent off in search of the six segments of the Key to Time, which were disguised as different objects. Along the way he and Romana encountered con-men, pirates, blood-sucking neolithic stones, and androids. The show was now fifteen years old, and had notched up one hundred adventures.

Another three two-part romps for *The Tomorrow People* in October, and another regular character (Andrew Forbes) as the gang went in search of the Loch Ness Monster. Next up they all temporarily lost their powers, but regained them in time to investigate a deadly new fashion craze.

The BBC again got generous over Christmas, and rewarded Science Fiction fans with a repeat of *The Fantastic Journey* in the mornings over the holiday period, plus a compilation version of the last two episodes of the first season of *Blake's 7*.

1979

Were they going to die or not? That was the question left by the previous season of **Blake's 7**, and as Series Two began the mystery was solved — it was a sister ship to the *Liberator* that the all-powerful computer Orac predicted would be destroyed, not the *Liberator* itself. In general, **Blake's 7** showed a radical improvement this year, with new writers injecting some life, Gan being killed off, Servalan getting more outrageous and the running theme of the search for Star One. Unfortunately there was also a new Travis, played by Brian Croucher, who was wasn't a patch on the original.

While Blake hunted down Star One, the Doctor and Romana were still searching for the Key to Time, and found themselves wading through the swamps of Delta Magna to confront the giant octopus Kroll, and arriving on the planet Atrios in the middle of a war. The final segment was found in the form of Princess Astra, then the season concluded with a confrontation with the Black Guardian. Most viewers didn't understand the season's ending at all...

On January 29th **The Tomorrow People** limped into a final season, which was a mere four episodes long. *War of the Empires* found Earth getting caught up in an interplanetary war between the Sorsons and the Thargons.

At the other end of the quality scale, **Sapphire and Steel** made their debut in July — yet another children's series deemed more suitable for adults. Joanna Lumley and David McCallum made a superb team, and the scripts by P J Hammond were inventive. Despite the low budget, and the necessity for few sets, the stories themselves were captivating. Story One found the pair assigned to repair strange happenings at an isolated house, as Time begins to 'break through', while Story Two saw them investigating the haunting of an old railway station. Unfortunately the run of the eight-part second



Sapphire and Steel materialized on our tv screens. There would be no repeats for this series, until its release on video in 1992 Photo © ITC Video

adventure was interrupted for some weeks by an ITV strike.

Doctor Who began arguably one of its worst seasons ever in September, with **Hitch Hikers Guide to the Galaxy** writer, Douglas Adams, taking over as Script Editor. Gone was any sense of horror and menace; silly jokes, pantomime monsters and poor production values were now the order of the day. If the show ever deserved cancellation, it was then. If those weren't problems enough, the last story of the season, *Shada*, was hit by a BBC strike, and left unfinished. It was not until 1992 that life was breathed into the story when BBC Video took interest in the

failed project and set about adapting it into a video.

Finally, after some failed attempts at the BBC, Professor Bernard Quatermass made his first return to British Television since the 1950s, on ITV. **Quatermass** saw the old professor (now played by Sir John Mills) searching for his granddaughter in a future Britain where the economy has collapsed, and the young are joining the Planet People cult. Once again the menace was from Outer Space, but sadly there would be no chance of any future serials — creator and writer Nigel Kneale chose to kill of his most popular character in an atomic blast.

Professor Quatermass with the machine that will save Humanity, but destroy him...



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